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Laurie Kopp

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**Disney World.....Leadership?**

**by**

**Laurie Kopp**

**Senior Project**

**Jepson School of Leadership Studies**

**University of Richmond**

**April, 1996**

*Disney's on Top of the Small World Afterall*

# Disney World.....Leadership?

Disney is a forerunner in leadership practice in many ways. Recently, I visited Disney World and was shocked at how the leadership at Disney came up in many of my conversations. Disney is the first organization that I have encountered, where leadership is a term used daily. Upon telling people at Disney that I was a leadership major, I was greeted by fascination rather than the usual skeptical smirks. At Disney the response was, "Well, you certainly came to the right place." The people who visit Disney realize that there is something very powerful and very wonderful about the Disney Corporation. Guests and employees at the park recognize this as leadership and commitment to their goals.

The goal of Disney employees, is to make guests at the park forget all their problems and to have a wonderful experience at Disney. There are several reasons for this, among them, to encourage repeat customers, and word of mouth advertising. In order for the transformation of the guests to occur, Disney knows that they must understand people, their problems, their fears, their fantasies, and their dreams.

Revisiting the park at age twenty-one with my parents wasn't exactly my idea of a good time, but I decided to grin and bear it. As I entered the park, I was intrigued by my surroundings but still hesitant. It's not that I disliked Disney, I just felt that it was for children and that I had outgrown all the splendor of Disney. As we went from ride to ride, I found myself relaxing and actually enjoying myself. I laughed watching the baby carriages that lined the streets of the parks like cars in a crowded parking lot. As we entered into the line for "It's a Small World After All," I saw a young girl propped up on the railing trying to peak through the line to see what waited for her ahead and suddenly I was struck with an unbelievable feeling of deja-vu, remembering when I was four years old, when my family went to Disney World. I was mesmerized by the fantasy world. "It's a Small World After All" was my absolute favorite ride. I made my parents go on it again and again. At one point, we were standing in line and I was climbing the railing trying to peak at what was ahead. I remember thinking, "My dad has got to be the best dad in the whole entire world." So, I reached up and hugged the closest body to me and gave the face a big fat kiss saying, "I love you daddy!!" Much to my surprise, the face was not my father's, but a total stranger who happened to be in line next to him.

I told my parents this memory and they too remembered the incident soon



we were laughing and reminiscing together. I looked at my father standing beside me, with his graying hair and his fatherly grin and suddenly, I was filled with gratitude. I was thankful for family, for childhood memories and for the opportunity to escape. It wasn't until much later that I even began to tie in the leadership at Disney. Part of the magic of Disney is that you don't even realize the leadership and creativity at work, you only know that you feel happy and young.

Disney reminds guests of the importance of laughter, family, and youth. Disney is the first organization that I have studied that uses leadership and creativity as their primary marketing strategy. In offering Disney as a case study, future Jepson students will be able to study an organization that exemplifies all that Jepson teaches. Disney is forever searching for new and creative ways to reach customers and to grow as a company. That is why year after year senior citizens, adults, and children alike return to Disney World.

I have visited Disney as a child and as most children do, I adored it. Until recently, I hadn't even thought about it, but after returning to Disney, I realized that the leadership and creativity at Disney are overwhelming. Jepson has taught me much about leadership and creativity, but Disney has showed me just how powerful a combination they can be.

What mature adult would really want to pay to watch a bunch of animated animals run around and go on rides designed to entice a three year old? Well, Disney must be doing something right because year after year, more and more people come to Disney World again and again, old and young alike. Is it magic or is it something else? Disney would like their guests to believe that it is in fact magic. As a Jepson student, I know that Disney's success is not due to magic but to the leadership that occurs on all levels of Disney's hierarchy.

## History of Leadership at Disney

Walt Disney, himself, was not always a huge success. Despite many disappointments and hardships, he continued to follow his dreams. After years of struggling to make ends meet, it seemed that Walt had finally achieved success with the creation of his character, *Oswald*, the lucky rabbit. However, due to some uninformed business decisions, Walt lost the rights to *Oswald* when the idea was stolen by a distributor. Disheartened by this stroke of bad luck, Walt began searching for a new character. The result, a mouse named *Mortimer*. Walt's wife, Lillian suggested instead that he name the mouse *Mickey* and so *Mickey*

*Mouse* came to be.<sup>1</sup>

Walt Disney went into business with his older brother, Roy in a venture they called, "The Disney Brothers Cartoon Studio." Walt was the creative-minded of the two brothers while Roy was the level-headed, financial planner. It seemed that they made a formidable match. Roy kept Walt in-check making sure he did not spend more money than the small company had, making his imagination come to life. Though the brothers were partners, Walt was unquestionably, in charge. He was the spark behind the cartoons. He had a knack for storytelling that mesmerized listeners. Slowly but surely, Disney began earning a steady profit and a reputation to build on.<sup>2</sup>

At this point, Walt began toying with the idea of starting a theme park. His daughters were young at the time and he often brought them to theme parks. He was dismayed that parents had to stand waiting for their children while they went on rides. Walt asked, "When does a person stop being a child? Can you say that a child is ever entirely eliminated from an adult? I believe that the right kind of

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<sup>1</sup>Grover, Ron. The Disney Touch. Illinois: Business One Irwin, 1991; pg 6.

<sup>2</sup>Grover; pg 6-7.

entertainment can appeal to all persons young or old."<sup>3</sup> Walt's dream was to design a theme park where children and parents could have fun together.

In 1955, his dream became a reality. Disneyland opened with five different theme parks in Anaheim California. Over the years, the Disney Corporation continued to grow and succeed in new areas. Not even ten years later, Walt had plans for a second theme park in Orlando, Florida. Walt Disney died of lung cancer on December 15, 1966 and was never able to see his vision completed. Today, Disney World is responsible for transforming Walt Disney Productions into an entertainment giant.

Another tragedy was that Walt had not secured his company before he died. In life, and in death Walt had become a legend, filling his shoes promised to be a difficult task, if not impossible. He was the type of leader who was loved and respected by his followers because he gave them love and respect and never accepted less than his workers full potential. Upon his death, the Disney Corporation was divided down the middle by the creative-minded, "Walt types," and the business-minded, financial planning "Roy types." It was Walt's tradition to hire from within, and so the chosen replacement, Walt's son in law, the "Walt-minded,"

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<sup>3</sup> Thomas, Bob. Walt Disney: An American Original. New York: Simon & Schuster, 1976.

Ron Miller was promoted to Walt's position. The company was divided and Ron was never accepted as Walt's successor. The Disney Empire it seems was declining.<sup>4</sup> It wasn't until 1984 in a successful takeover attempt, that the Disney leadership team was restored to working potential when Michael Eisner was named Chairman and Chief Executive.

### *Michael Eisner: Profile of a Leader*

**"M-I-C-K-E-Y M-O-U-S-E! MICKEY MOUSE!"** This was the phrase that people in the 1950's grew up hearing while watching the famous show, *The Mickey Mouse Club*, which aired on ABC. Disney Productions was known for creating animated cartoons that captured an audience filled with children. Michael Eisner was one of those children who would one day grow up and become the CEO of Walt Disney Productions and have an enormous impact on the television and film Industry. As a child, he was only allowed to watch one hour of TV a day, which is kind of ironic since he would one day be known as the "television programming genius."<sup>5</sup>

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<sup>4</sup>Grover, pg 10.

<sup>5</sup>Flower, Joe. Prince of the Magic Kingdom: Michael Eisner and the Re-Making of Disney. New York: John Wiley & Sons, 1991, pg. 30.

On September 22, 1984 at 11:04 a.m. Michael Eisner became Chairman and CEO of Walt Disney Productions. "The Magic Kingdom had a new Prince" is how Flower states it, and he had a driving desire to turn this company around. Since Eisner's arrival at Walt Disney Productions, they have gone nowhere but up. They have grown dramatically in the film and video industries as well as the television syndication market. In films, Eisner has expanded from the conservative production of just family movies to box office hits with an "R" rating. With the big VCR boom in the mid 1980's, he immediately put the old classic films like *Pinocchio* on tape. In the television syndication market he made deals to air such classics as *Dumbo* and *29 years of the Wonderful World of Disney*. He turned the Disney Channel around completely which now consists of over five million subscribers. "Team Disney" as Eisner and his executives were often referred to as, did everything in their power to create windows, or other forms of distribution. Eisner wanted to make sure that a good Disney product was used to its full potential. That was what the "new Disney" was all about, and he made it possible.

With the merger of Capital Cities/ABC and Walt Disney Company, things are about to change again. Disney is expanding in terms of distribution and will now have direct access to put what they want on the network, when they want. Michael Eisner and his right hand man, Michael Ovitz, President of Disney

Corporation have restored Disney's leadership at the executive level. However, there is an entirely separate division of leadership that exists inside the Disney theme parks which is equally important to Disney's success.

*Disney's on Top of the Small World Afterall*

# Methodology

I began my study of Disney by writing down all of my personal impressions and memories of Disney. Before I read any articles, texts, publications, conducted interviews, and made observations, I wanted to understand where my perspective came from and consequently, the biases that I may run into during my research. Like many, I have visited the theme park as a child. Returning to Disney, this time over Christmas break as a Jepson student attuned to the leadership process, I was reminded of my youth but also struck by the ingenuity and the plentitude of leadership practice. I left the Disney park feeling so good about what they were doing there, I wanted to study them for my project. At this point, I was full of excitement and expectation. I felt that Disney served as the perfect model for Jepson , as a highly effective model of leadership.

My methodology of my analysis of Disney World takes place on three levels. My memories of Disney as a child, my recent visit with my family, in which I was not looking for anything in particular but was intrigued to study Disney, and finally the observations that I made when I returned to Disney specifically to do research. My last visit proved to be the most revealing and I hate to add, but the most



disappointing. It was disappointing because I learned what I knew had to be true that the 'Magic' of Disney is not all that magical.....

Phase A of my research methodology was to draw on my past experiences at Disney World to understand my biases and how I could overcome them. I didn't want my wonderful memories of Disney World as a child to influence my conclusions. To ensure this, I tried to think of Disney strictly as a business that I was studying. I tried not to think of the final product at Disney World but rather focus on the internal structure of the organization and how leadership plays a part in that structure.

My next step was to conduct an extensive literature analysis on Disney. I focused specifically on the current leadership at Disney on an executive level and lower level, as well as ventures surrounding Disney World such as the Disney Institution, the Disney University, and Disney Leadership Seminars. These ventures serve as examples of the creativity at work at Disney and their commitment to move forward.

I selected four texts written explicitly about Disney and countless articles-

### *Books:*

Flower, Joe. Prince of the Magic Kingdom: Michael Eisner and the Re-Making of Disney. New York: John Wiley & Sons, 1991.

Joe Flower was inspired to write about Disney because it had influenced his "dreams and nightmares and imagination, and introduced him to a deep pool of myth" as a child. However, he was dismayed when Michael Eisner declined to speak with him because he had promised another writer rights to his story. Michael told Flowers that he would not, however discourage others to speak to him. Flowers found that others having heard through the grape vine of Eisner's refusal to interview with Flowers, also rejected interviews with Flowers.

Somehow though, Flowers managed to get his information from those here and there who would agree to talk to him. I think that this book is very informational but I also think that it should be taken with a grain of salt. Flowers adds his opinion in many areas and often casts a negative light on aspects of Disney. Perhaps rightly so, but perhaps his negativity is a result of Eisner's refusal to speak with him and support his book.

It does however provide valuable insight and opens doors to problems that perhaps exist in the Disney empire which other writers may gloss over.

Grover, Ron. The Disney Touch. Illinois: Business One Irwin, 1991.

This book has been helpful in analyzing the management team at Disney both past and current. Written as a Human Resource Guide, I feel that it has objectivity and is quick to point out positive aspects as well as areas of improvement for Disney. This book gives a detailed account of Michael Eisner's rise to power and of the hardships he faced and how he overcame them. It differs from the other books on Disney because it focuses on the poor shape Disney had recently been in until Eisner stepped in.

Taylor, John. Storming the Magic Kingdom: Wall Street, the Raiders, and the Battle for Disney. New York: Alfred A. Knopf, 1984.

This book is a good source of information on the Disney Corporation as it was in the past. The focus of my project will be directed at Disney's leadership today, but in order to see how Disney has come to be what it is today, I need an accurate depiction of where it came from and a deeper look at the genius of Walt Disney, himself. This book offers that information. I plan to confirm this information by comparing it to other information offered on Disney's earlier years.

Thomas, Bob. Walt Disney; An American Original. New York: Simon & Schuster, 1976.

This is an autobiography of Walt Disney. This book seems to be an accurate and detailed account of Walt Disney's life and the creation of Disney through his eyes. The problem with this autobiography is that it may lack objectivity. It is quite obvious that the author, Bob Thomas was greatly influenced by Disney and in awe of Walt Disney's talents. This book may be too sugar coated. But again, it provides valuable insight into Walt Disney's life and factual information on occurrences that took place leading to the creation of Disney World.

These books were very helpful at giving me the necessary background information needed for my project. Most of them however, with the exception of The Disney Touch, only offer information on the leadership at Disney *in the past*. I will use these books as a model of comparison to get a feel for how the leadership at Disney has evolved and improved or perhaps in some cases became less effective.

## *Articles:*

Shapiro, Eben. "Disney plans a resort where Goofy can get in touch with his inner self." The Wall Street Journal 16 March 1995: B8.

This article introduces the Disney Institute, which is "a new resort that will offer guests workshops on self-discovery and reclaiming family stories." Disney is one of the first big Corporations to make such a big step to find a niche with the newest societal movement of spiritual regrowth, etc. The article was more informative than judgmental and gave details on the institute. It is interesting because it is a unique Disney venture in that it does not include any cartoon characters and young children are discouraged.

Crocker, Marilee. "The Mickey School of Management." Meetings & Conventions May 1993: 93-94.

This article tries to capture what it is about the leadership at Disney that brings out creativity. It examines the types of routines they go through to motivate management and to keep the creative flow alive. For many years, companies have asked Disney if they could experience Disney's leadership so that they may incorporate the procedures in their own businesses. Disney officials decided to

make a formalized process so that people could in fact come to Disney and attend seminars and "learn leadership through the eyes" of Disney.

This article was very informative and successful at showing the creative side of Disney leadership. It will be very helpful as a reference for my project.

Hayes, Jack. "Disney World's mission: exceeding expectations." Nation's Restaurant News Oct. 1993:72-74.

This article explains Disney University. This will also be very helpful to my project. It describes a little bit about how they socialize lower level employees and motivate them to uphold high Disney standards. Disney realizes that it is the lower level employees that have contact with consumers and Disney University is their guarantee that customers will receive excellent service that Disney has become known for.

Fins, Antonio "It's not easy making pixie dust." Business Week Sept. 1995: 134-135.

This article describes the Utilidor- the tunnels below the Magic Kingdom. It describes Disney approach to people management as being, "employee selection, training, support and benefits." I feel that this article will be useful in aiding my

description of Disney cast members in an accurate fashion.

Streisand, Betsy. "The two Michaels shake up Hollywood." US News & World Report Aug 1995: 42-43.

This article introduces the dynamic duo, The two Michaels"- Ovitz and Eisner. It talks about the different resources that each bring to Disney and their complimentary styles of leadership. This article helped me to better understand the leadership at the executive level at Disney.

I have also accumulated much information directly from Disney. This information has given me insight into the culture of Disney and especially amongst the cast members. This information is up-to-date and has been tremendously useful in my research, however, I realize that this information is biased by Disney's marketing strategies. That is why, I have tried to select aa abundance of materials, from a wide range of sources to explore.

Upon completing my literature analysis, I began to study the information that I had gained looking for discrepancies and or contradictions both from one another and from my own personal opinion. I recorded these contradictions and they were areas that I would focus on during my visit to Disney.

Phase B of my research methodology involved direct contact with Disney.

This consisted of a review of literature from Disney. Any and all of the literature that I requested and received from Disney was obviously published by Disney. This posed a potential threat, as all of the literature was written for marketing purposes.

I also ran into some pitfalls gathering information on a few of my focus areas because the information was not available to the public.

Prior to my visit to Disney, I spent much time on the phone trying to confirm interviews with specific Disney employees. It was difficult to find convenient times to meet during my visit, but, I was able to conduct personal interviews with Kelly Frank, Director of the Human Resources and Pat Crossen, Director of Manager Information Systems. These two interviews proved to be very informational and added greatly to my research. I also gained valuable insight by interviewing families and other guests to the parks. Their perspectives and opinion helped me to understand how the transformation of the guests occur.

The most important interviews were those that included the cast members. They gave me the most valuable insight on how and why the magic of Disney is so effective. I interviewed twenty-eight cast members. This was an interesting process because before I could interview the cast members and get any type of genuine response, I had to understand a more about Disney and what it means to be a cast member. I learned that Cast members are always on stage when they



enter the park. Therefore, I tried to interview cast members at the park, but found that their responses were contrived. My questions were greeted by a smile and answers were short and always put Disney in the most positive context.

After several interviewees gave Disney dazzling reports, I was ready to leave it at that but I found it hard to believe that every single cast member really truly loved their job at Disney. I knew that in order to ensure valid responses, I would have to interview cast members away from their jobs. At Pleasure Island, Disney's equivalent to Shockoe Slip, every Thursday night is cast member night in which cast members get in free and may bring a guest at a discounted price. I interviewed as many cast members as I could. Employees were willing to talk freely and voice their concerns about the leadership at Disney.

During my visit, I observed guests at the park, employees at work, as well as employee policies. I paid special attention to the way that cast members interacted with one another with the guests at the park. At one point, I spent three hours sitting in the very same spot observing people, employees, guests, characters. I wanted to take in all the different types of people who visit Disney. I observed people who had good visits, people who had bad visits and why.

Though my research methodology was planned out well in advance, I couldn't plan for the essential ingredient to my research, critical incidents during my

research phase. These critical incidents have shaped the tone of my research paper.

## Results and Discussion

Kelly Frank, the Director of Human Resources started working at Disney as a cast member and rose up through the ranks. She explained why Disney chooses to implement a system of hiring from within. Because she was once a cast member, she is devoted to the current cast members and making things better for them. Frank added that resumes can often be misleading and that hiring from within ensures quality people at all levels of the organization and each level would support all other levels. Hiring from within also serves as a motivational factor. Lower level workers are motivated to work hard to receive a promotion. Upper level employees work harder because they are so dedicated to the ideals of Disney. Kelly further explained that all upper level employees are required to take a leadership analysis test to determine what type of leadership that they are most likely to implement and consequently what position they would excel at within the company.

Only recently, under of Michael Eisner's leadership has Disney began filling top positions from outside the existing company. Many long time Disney employees have had a hard time accepting this. For years, they have worked their way up the

company hoping to rise further, when Eisner moved in it seemed to eliminate any hopes they may have had. Pat Crossen, Director of Management Information Systems at Disney, believes that this move was essential to restoring the Disney Empire. {See Appendix A} Before the takeover, Disney's success was rapidly declining. Pat feels that this was largely due to the fact, that the most capable individuals were not filling top positions. It is essential to change with the times.

Pat was one of the first outsiders brought into the Disney team. He has worked for Disney for the past eight years as a liaison between merchandising and data processing. He remarked that the leadership at Disney has gone through considerable changes in the past eight years that he has worked with Disney. When he first arrived, the leadership team was made up of individuals who had began as cast members and worked their way up the company. Disney believes in the process of promoting from within, so it was only natural that these individuals rose to positions of leadership. However, in this evolution process, Disney became lacking in one very important area, that is technology. It would seem that Disney was capable of any technological challenge but in reality they were not up to date at all. He assured me that Disney has caught up and is moving ever forward as far as technology is concerned.

During the takeover, many of the leaders who had risen to power retired or

were forced out. The key positions were filled by outsiders who Crossen describes as young, ambitious, MBA style, enthusiasts. As a result, strategy at Disney is much more clearly defined and planned out, as these new leaders were raised under the 'new' style of leadership which includes empowerment, creativity, technology, efficiency, and innovation. According to Frank and Crossen, it has changed Disney management in very noticeable ways. Because the previous leadership team, had essentially grown up in Disney, they were described as being "a very traditional, fun-loving bunch." Management at Disney was caring and loving as opposed to today's competitive and hard-driven leadership team today. This has affected the culture in the management levels at Disney. Though the cast members are still "brainwashed," as Crossen put it, "by the pixie dust fantasy," the management at Disney is more corporate-minded than ever.

All Disney employees are required to attend a introductory seminar which includes training and introduces future employees to the culture of Disney . At Disney, the culture is predetermined and all new employees must learn to fit that mold. This is especially true for lower level employees . They are referred to as cast members because they are members of a cast. All cast members are told, "that they are not just employees, but pivotal members of a show. From street sweepers to monorail pilots, each cast member must go out of his way to make the resort

seem unreal."<sup>6</sup> Mr. Crossen informed me, that he too had to attend an orientation seminar similar to that which the cast members go through as they become acclimated to the culture, traditions, and high expectations at Disney. Today, Mr. Crossen leads training seminars for new employees at Disney which he describes as being very satisfying because he can see the new employees motivation levels rise as they become more and more excited about their new job.

I learned from cast members that upper level positions are very difficult to rise too and that once you have secured one, your loyalties are intensified toward the Disney leadership team. Ironically, Pat Crossen, the newcomer, to Disney did voice his concern that perhaps Michael Eisner was going a bit too far with his creative leadership.<sup>7</sup>

Applying to be a cast member at Disney is an ordeal. An unsuspecting newcomer comes to the casting building (which looks like it belongs in a Disney cartoon), desiring an application for employment. He is required to sit down right then and fill out the application which on average takes a good hour. Then he is required to watch a few videos which describe the vision at Disney as well as the

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<sup>6</sup>Fins, Antonio "It's not easy making pixie dust." Business Week Sept. 1995: 134-135.

<sup>7</sup>All information pertaining to interviews was gained through personal interviews with Kelly Frank and Pat Crossen. 1 March 1996.

culture and employee policy code. Disney has very strict policies about employee appearance which is spelled out in these videos and subsequent booklets and pamphlets. {See Appendix B} After this, if his resume is adequate, he may be called in for an interview. If all goes well, he is called back for a second interview. I spoke with a cast member who went in for a first interview after a day at the beach wearing shorts and a tee-shirt, and was not asked back. A few months later, she applied again and this time wore a suit to her interview and was hired. After the second interview, you are notified and told whether or not you got the job. At this point, they will sign you up for *Traditions*. The purpose of *Traditions*, is to teach future Disney employees "to look upon service as a cause worthy of commitment, to make each cast member aware of his/her significant role, thus inspiring that person to contribute, to provide opportunities for expression of ideas and concepts, to give recognition, and to show that the work place can be a fun place."<sup>8</sup> This training seminar begins three weeks from the day you were hired.

This is a clever move on Disney's part. You have just been hired, you are excited at the prospect of working for Disney and yet they make you wait and your anticipation and desire to work grow. Finally, the day has arrived for you to begin

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<sup>8</sup>Hayes, Jack. "Disney World's Mission: Exceeding Expectations." Nation's Restaurant News October 11, 1993: pg.72.

*Traditions.* You arrive at the Casting building for your seminar and as you walk through the door with the other new employees, you are all sprinkled with pixie dust. Picture it, you are entering a building designed for a cartoon and are being sprayed with pixie dust. A strange and good feeling comes over you. For a moment, you wonder whether you are dreaming. For the next few hours you are emersed with Disney. You learn the four key ingredients to Disney's pixie dust formula to people management- employee selection, training, support, and benefits. You are shown video after video on the magic of Disney. You listen to cast members most memorable moments at Disney-from finding a lost child, to making a dying child's last wish come true.

In essence, future employees learn what it means to be a guest at Disney. They watch clips of families- grandparents, parents, children as they confess that they have saved their entire lives just to come to Disney World and rave about how it has lived upto their every expectation. More importantly, they learn that they can have a part in making their vacation the vacation of a lifetime. Cast members make the magic of Disney occur. That day, lunch is on the house, a gift from their new employer. After lunch, they learn that Walt Disney hated carnivals as a child and that he wanted to design a park where children and parent s could have fun together. They are told that Walt wanted everyone at his theme park to be



dressed up so that they wouldn't be the main attraction, they were simply part of the atmosphere. They learn of Walt's early life and his struggles and what a caring fatherly leader he was and how loved he was by all who knew him. And of course, they learn how Mickey came to be. The day ends with a touching tribute to Walt Disney himself, whom they add didn't live to see his dream come to life. By the time you leave that day, you are so ready to fulfil dreams and make magic you can hardly wait to get to work. But still they make you wait.

At *Traditions*, the cast members learn essential information. First of all, customers are referred to as one thing only, guests. This makes them feel special and wanted and at ease (and therefore more willing to spend money!) Disney knows that word of mouth advertising can make or break them. That is why the most important thing to remember is that NO ONE is to leave Disney World unhappy!!! At *Traditions* they learn of their empowerment. Cast members at Disney are given the utmost control over any situation. Since they are the ones with the contact to the guests and no guest is to leave Disney unhappy, cast members are given the authority to take action.

## *Disney Scenarios:*

A mother came up to me with her hysterical child. It seems that *Tigger* is the child's favorite character and he wasn't in the parade. As a cast member, I called down to casting and arrange for *Tigger* to appear on Main street in ten minutes. I described that child and in ten minutes *Tigger* is on Main street, and seeks out that specific child.

I was on break when I overheard a women say that she wishes she could have seen *Goofy*. I go to casting slip on a *Goofy* costume and approach the woman, giving her a huge hug and an autographed picture, reading "I've been looking for you all my life, love *Goofy*."

It was 95 degrees and the last thing that Robb wanted to do was put on the beast costume. All day kids had been hanging all over him he was tired and wanted to go home, but he had one more assignment. He was to meet a family at *Cindarella's* palace for a little girl requested to see him. "Just great," he thought, "another spoiled child whose parents have arranged a private meeting." He got to the palace and found a beautiful little blond girl holding a red rose wearing *Belle's* costume. He later learned that she was dying of leukemia and that all she wanted to do in the world before she died was to dance with the beast. He danced with her

and she told him that she loved him.

I was a maid at one of the Disney resorts and as I was cleaning a guests suite, I realized that the children are collecting action figures of all the Disney characters. Each day when I went to clean the room, I brought a new character and set up the characters in a new scene. One day, they were arranged on the patio the next day on the bed and the next day in the bath tub. The mother of the children left me a touching note thanking me saying that the children couldn't wait to come home every day to see what new scene awaited them.

A cast member walks by a family who has stopped to take a picture. They always offer to take a picture so that all family members can be included.

I overheard a child say that *Tinkerbell* wasn't real and I stopped and with a shocked look on my face, replied "Of course *Tinkerbell* is real!" Then as quickly as I could , I came up with a convincing story to substantiate my claim.

It was Christmas Eve and a family was admiring the fifty foot Christmas tree in the lobby of the Grand Floridian. They explained to me that they come every Christmas and have always wondered how they get the tree into the lobby. I replied without a hint of hesitation "It's magic."<sup>9</sup>

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<sup>9</sup>All scenarios were obtained through personal interviews of cast members. March 2-4, 1996.

## *Disney's Details:*

At Disney, details count, "therefore the staff must live upto their expectations as well as to the preconceived notions of first-time Disney park visitors."<sup>10</sup> They harp on the fact that cast members have the power to make memories that guests to the park will have forever. By the time cast members leave *Traditions*, they feel as though they have the best job on earth. Then they are told all of the benefits that they will receive as a Disney employee and they can hardly believe their ears. They are given substantial discounts on tickets, food, merchandise, resorts, Pleasure Island, Epcot, as well as free admittance for themselves, family and even friends. Not to mention, discounts at hundreds of local stores, and restaurants, huge Christmas parties, bonuses, even Christmas presents, housing services, free courses at Disney University and Disney Institute and much more. {See Appendix C}

At this point, the future cast members are dying to get to work. But still, they have to go through more training, which includes a cash handling class that explains how to use all Disney registers and conduct check approvals, as well as a liquor and tobacco safety prevention class. They are paid for their training time and

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<sup>10</sup>Hayes, Jack. "Disney World's Mission: Exceeding Expectations." Nation's Restaurant News October 11, 1993: pg.72.

finally, they are ready to go to work.....so three weeks later they are scheduled for their first day. Every single cast member whether in retail, vendoring, gardening, stream cleaner, florist, house keeping, a cook, a character, etc, **MUST BE IN UNIFORM.** After each work day, the uniforms are dry cleaned at Disney and are clean and ready to go for cast members early the very next morning. There are a series of tunnels below Disney called the Utilidor which is off limits to the general public and is used by park employees.<sup>11</sup> When in the tunnels, employees are allowed to be out of uniform. However, when they enter "On Stage" areas which are always well marked, they must be in uniform and ready to go. This means that no matter what they have going on in their lives, they will be sweet and nice and very accommodating to any and all guests of the park. Even if people treat them like a servant, they are to oblige them- as a servant would.

I witnessed many examples of this during my site visit. I was sitting at the Grand Floridian observing when an elderly woman stood on the second floor balcony calling to her husband on the first floor who was waiting for her. The man did not hear his wife and as cast member approached the man to let him know someone was calling for him, a cast member also approached the woman to help her get his

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<sup>11</sup>Fins, 134.

attention. This struck me as odd. In most places, people would have simply ignored the situation and let the women walk down the stairs to get her husbands attention-not at Disney.

Walt was sure to plan every detail of the park and the land surrounding the park. He didn't want his theme park to attract an onslaught of sleazy hotels and fast food restaurants.<sup>12</sup> All the rides were designed to evoke a specific response. The highway cannot be seen from any location in the park because Walt felt that that would remind guests of the real world. Future land does not look back towards any of the other parks, simply because it is to be in the future, accordingly, all the other parks face towards future land. Even the garbage cans in each park are decorated to match that parks specific theme. The park is surrounded by specially designed theme hotels and restaurants to avoid the onslaught of vendors that Disneyland attracted. The parks are meticulously kept but there is much more to it than that.

The little details are what make Disney so special to guests. As you enter into Disney World, suddenly all of your senses are aroused. First, you are overwhelmed by the colorful buildings and the themes that they represent. The

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<sup>12</sup>Grover; pg 9.

parks are decorated by beautiful sights and brilliant colors. Fuzzy, familiar characters are walking around to greet you, waiting to be hugged and patted. There are children everywhere who look so excited that they might burst. The gardens are absolutely beautiful. And as if the sight of all the different food isn't enough, you are bombarded by the smell of fresh baked goods, peanuts, pretzels, popcorn, cotton candy, and ice cream. The smell is so potent you can almost taste the food. Fun, cheerful music is playing at all times to match a theme or evoke a mood. The music of the rides is always lingering around every corner.

At first, the cast members are in absolute awe. They cannot believe their luck at finding such a perfect job. To top it all off, Disney promotes from within and so they are sure to rise up the ranks in no time because they are going to do an incredible job. They are going to make guests feel so welcome that they will never want to leave. Just as the cast members are mesmerized at first, so was I. Every cast member I encountered at the park was so nice to me and so accommodating, I couldn't have given Disney a more positive review. But then I started thinking about it, sure they were being nice and accommodating isn't that what they are told to do? I wanted to interview them outside of work in a less formal way.....So I went to them outside of their work environment and found that they were much more open.

I learned that many of the cast members felt betrayed and manipulated by Disney. They said that at first they bought into the pixie dust fantasy and wanted to be a part of the magic but that it wore off all too soon. The promise for advancement was a slow and tedious process if it occurred at all. They feel like they make Disney World what it is and are not given the credit they deserve. Many say that the only reason they continue to work for Disney is because of the benefits. They resent the fact that they are treated badly by many of the wealthier guests at Disney and are forced to be accommodating to them. They say that there is a very negative attitude behind the scenes. The job gets old and frustrating and getting into uniform becomes an unwanted chore.

Still though, they go to work day after day hoping that they will be the next to be promoted. Kelly Frank understands the frustration of the cast member but says that there are always aspects of jobs that we like or don't like. Disney is aware of this and tries to improve the situation, perhaps this is the reason for all the benefits. But still Kelly was one of the lucky ones who rose to upper management which she admits was because she knew people in the right places. There is a distinct boundary between the upper and lower level employees. The upper level employees know how important the cast members are to Disney World's success. Afterall, what sets Disney apart from other theme parks is their outstanding



dedication to customer service. In order to ensure that they are doing their job, upper level employees are required to go on two field visits a year in which they go to the park as a guest and observe and subsequently critique their visit.

My trip to Disney World really opened my eyes. I learned a lot and found that what I expected to find was totally different than what was there. Yes, Disney World is a very successful theme park. And yes, the leadership team at Disney is impressive. Michael Eisner as a leader, is very creative, very charismatic and very capable. The leadership team at Disney is as competitive and cutthroat as ever. Walt Disney was a kindhearted leader and many people have had problems adjusting to Michael Eisner's leadership as opposed to Walt's traditional way of doing things. Walt's way may have been the accepted way for many years, but Disney was declining and Eisner stepped in and brought the organization up to speed.

Michael Eisner is no *Mickey Mouse*. Michael Eisner's leadership has very little to do with the leadership that takes place at Disney World day after day. As President of the Disney Corporation Eisner's leadership directs the organization but Eisner is smart enough to realize that his leadership alone cannot reach the guests at the Disney theme parks. He knows that the success of Disney World relies upon the leadership of the cast members.

Cast members are a huge part aspect of Disney's competitive edge. They are entertainers whose primary focus is to make sure not one guest leaves Disney unsatisfied. Anyone can build a hotel, or a theme park. It is not hard to put up grand buildings and produce beautiful sites, but Disney offers more. Disney is dedicated to customer service.

The leadership at Disney exists on a dichotomy. The upper level management which takes care of the business deals, the public image, marketing schemes, etc. And the lower level employees who make Disney World magical for the guests. What I learned on my site visit to Disney is that unlike any other organization I have encountered, the lower level employees are more important than management in carrying out the vision. The upper level management forms the vision and instructs lower level employees on how to carryout visions but ultimately it is up to cast members to make memories. The upper level management reaps the rewards of the cast members hard work. Obviously they go through great pains to train cast members, but is it manipulation? Is *Traditions* just another well thought out method to motivate employees to perform and if so is that a legitimate tactic to motivate?

Many of the cast members that I spoke to felt as though they had been manipulated. They were sick and tired of "kissing up" to many of the rich snobby

families who come to the park expecting to be fawned over. At first, my response was empathy for the cast members however, these cast members are hired to do a job. It just so happens that being nice to customers is a requirement for their job. I understand the frustration that cast members may feel, but Disney provides countless benefits and in all cases possible offers promotion from within and seniority. They realize the importance of cast members and offer incentives to motivate them.

Though at first, I was taken aback by the disheartened cast member I talked to. But upon further investigation and analysis, I don't feel like this is manipulation. I think that it is a clever and creative way to motivate. I do however feel that it is unfortunate that so many cast members feel that it is impossible to move up in Disney unless you know someone. Perhaps these cast members were not promoted for a reason. This I will never know, but I did speak with several people who had been promoted. Even they admit that it is very difficult to get promoted to upper level positions. Most cast members may rise to managerial level but no further and this is frustrating.

What I found especially disturbing was that the cast members felt betrayed. They felt as though they were manipulated because during *Traditions* they are bombarded with the idea that Disney makes dreams come true. Then after working

their for a while they realize that Disney is in business to make money not dreams. And perhaps they had to have known that this was true all along. In fact they were all too happy to collect bonuses and enjoy benefits but what is upsetting to them is that they feel as though the executives thrive off of their hardwork. They feel as though they are consumed by greed. Cast members are told they will rise up the ranks but promotion is slow, they are told to be accommodating but are often dehumanized by rude guests.

There is validity to the way they feel. However, they were hired to do a job. They may choose to do the job or not do the job or not and pay the consequences. However, I think that Disney officials should recognize their feelings and perhaps take a step back. Disney is a very well loved company because of what is believed to stand for. Making people happy, making dreams come true. If people think that all Disney is after is money then perhaps their perspectives will change. Afterall, there are many theme parks in the area.

Currently, Disney is experiencing a very rapid period of opportunity and possible growth. However, it is important for the new leadership team to uphold the vision of Disney World and not forget the ideals of Walt, himself. Although, it is important to change with the times, it is also important to hold onto the fundamental elements that have characterized Disney for so long.

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## Appendix A

The following is an account of my phone interview with Mr. Pat Crossen, who has worked for Disney for the past eight years as a liaison between merchandising and data processing. Mr. Crossen moved to Florida eight years ago to retire with his wife when Disney sought him out offering him a job. It seemed that Disney was still operating with a warehouse system and essentially had no idea what merchandise inventory they actually had. Mr. Crossen is responsible for designing their current management system which as imagined contains a huge database and is much more efficient and effective than their previous system or lack there of.

Mr. Crossen informed me, that he too had to attend a orientation seminar similar to that which the cast members go through as they become acclimated to the culture, traditions, and high expectations at Disney.

He remarked that the Leadership at Disney has gone through considerable changes in the past eight years that he has been at Disney. When he first arrived, the leadership team was made up of individuals who had began as cast members and worked their way up the company. Disney believes in the process of promoting within, so it was only natural that these individuals rose to positions

of leadership. However, in this evolution process, Disney became lacking in one very important area, that is technology. It would seem that Disney was capable of any technological challenge but in reality they were not up to date at all. Mr. Crossen was one of the first 'Outsiders' to break into the Disney team. Today, he assured me that Disney has caught up and is moving ever forward as far as technological advances are concerned. As those leaders who came into power began to retire or were forced out during the takeover of Disney, key positions were filled by outsiders who Crossen describes as young, ambitious, MBA style, enthusiasts. Strategy at Disney as a result is much more clearly defined and planned out, as these new leaders were raised to the 'new' style of leadership which includes empowerment, creativity, technology, efficiency, and innovation. It has changed Disney management in very noticeable ways. Some positive some not so positive. Because the previous leadership team, had essentially grown up in Disney, they were very traditional fun loving bunch. Management at Disney was caring and loving as opposed to today's competition driven and hard drive leadership team today. This has affected the culture in the management levels at Disney. Though the cast members are still "brainwashed" as he put it into the pixie dust fantasy, the management at Disney is more corporate minded than ever. He does believe that Disney is successful at filtering leadership



throughout the levels of the company.

Personally, he is motivated by self-satisfaction. He loves what he does and he is good at it. His biggest challenge is to do things the right way and coming up with the absolute best end product that the user wants. Often there is a lot of stress to do things one way which he may or may not believe will produce the best result.

In his job, Mr. Crossen also designed Merlin, a training system used to train cast members and upper level employees at Disney as well. He trains over 2000 individuals. In his particular department, he enjoys training employees who have risen up from cast members to his department. He starts them off with easy assignments and increases them as the employees' understanding grows. He offers a lot of encouragement to his workers and feels that a pat on the back is a great tool for motivating. Promotions and raises are also key elements in motivation.

When hiring for individuals to join his team, he tries to hire from within the company. What he looks for is an individual who has the chemistry of his existing group. This is the key of success in his eyes. He is always willing to hire a less qualified individual and train them for their task if they have the right chemistry. Enthusiasm is very important.

Long term goals for his department are to become a client server. They are designing a computer that you can talk to and it will be able to give quick and precise answers. They are creating a system of artificial intelligence.

He feels that Disney's biggest competition is other popular vacation spots. Other theme parks in the area in his mind do not act as a threat to Disney.

He describes Michael Eisner as a creative leader. Frank Wells who passed away last year was the CFO and acted to level out Eisner's creative side.

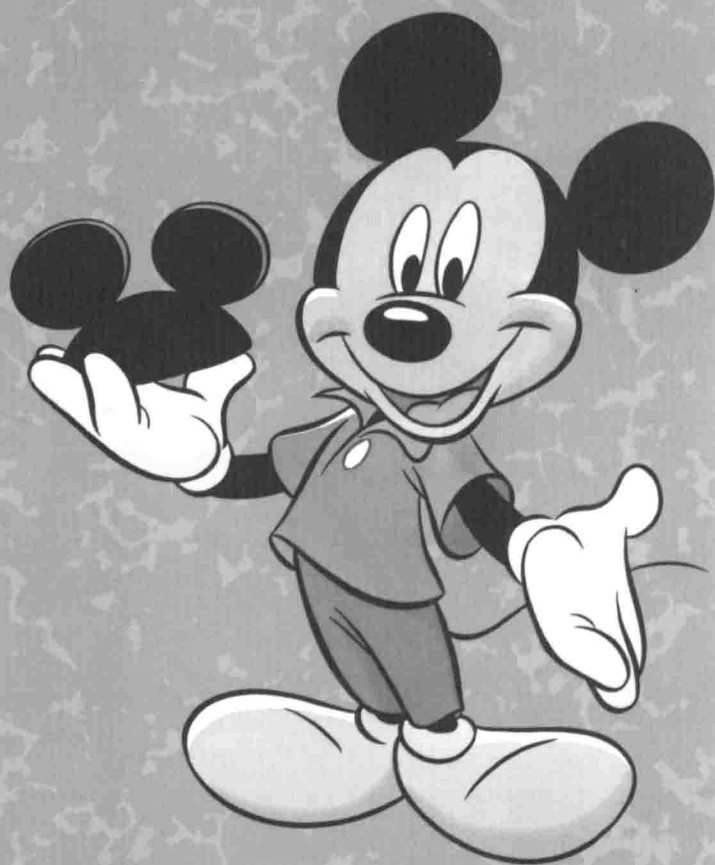
Recently Eisner has bought NBC and there are talks of him purchasing stadiums and baseball teams. As far as Crossen is concerned these ventures would not have taken place had Wells still been with the company. Crossen does not know if these were necessary or wise investment moves.

Does he like his job? With a sigh he said I've been doing this a long time. It is what I do. My impressions were that Disney's upper management face the day to day stress while cast members make the magic. In that respect, there is little comparison between the two areas. Corporate Disney is just that Corporate. The name Disney connotes fun but with all upper level jobs, come stress and frustrations, Disney is no exception to the rule.

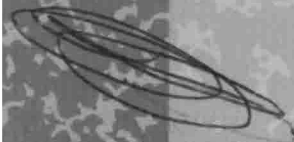
Disney World makes up about 25% of Disney Corporation at \$5 Billion annually.

# Disney

TRADITIONS



TAKE 1



# A CLOSER LOOK AT OUR NEW WORLD

NOTES

The

WALT DISNEY WORLD Resort

is almost 30,000 acres

of resort hotels, Theme Parks,

campgrounds, golf courses,

water parks, shopping

and entertainment.

Learning everything you need

to know will take some time,

so let's start off slowly.

Answering these questions

is a good way to start building

your Disney knowledge . . .

1. Why did Walt Disney choose Florida for the site of what is now the WALT DISNEY WORLD Resort? Besides the hotels, the Resorts Division is responsible for recreational parks, shopping and nighttime entertainment. What are some of these experiences?

2. On what date did the WALT DISNEY WORLD Resort open? (Month, Day, Year)

List some backstage areas that play supporting roles in the WALT DISNEY WORLD show.

3. Name and briefly describe the three Theme Parks.

What are two projects that will open soon?

4. Name the resort hotels and describe the themes of two of them.

Describe three special events that the WALT DISNEY WORLD Resort has hosted.

Name two ways the WALT DISNEY WORLD Resort attracts new Guest groups and encourages repeat visits.

# DONALD'S DUCKTIONARY

## O F D I S N E Y T E R M

When you begin working at the WALT DISNEY WORLD Resort, you'll hear many new words relating Disney that aren't used anywhere else. With Donald's help, you can learn to speak "Disney-ese." Here are some of the more common words:

**ADO**—Authorized Day Off

**Backstage**—All the activities that are behind the scenes and not normally seen by Guests

**Cast, Cast Members**—Employees of Walt Disney World Co.

**Costume**—Themed clothing worn by Cast Members; we don't call them uniforms

**ER**—Early Release from a shift

**ETRS**—Employee Time

Recording System; time clock system

**Guests**—Visitors to your work area, whether they're vacationers you meet when you work on stage or Cast Members you meet when you work backstage

**HRD**—Human Resource Development; department in each division that coordinates Cast training classes

**Lead/Working Foreman**—A Cast Member who gives direction to others in the work group while performing the same duties they do

**On stage**—All of the activities and areas visited by Guests

**OT**—Overtime

**Queue**—Pronounced "cue," an organized line for moving Guests in an orderly manner

**Rehab**—Refurbishment or other improvement of an attraction, restaurant, shop or other facility

**SOP**—Standard Operating Procedure; a reference book for Cast Members that describes a consistent way of completing job tasks in a work area

**TTC**—Transportation and Ticket Center; monorail and bus hub for the WALT DISNEY WORLD Resort; full-service ticket sales

# The Disney Look



## HEIGH-HO, HEIGH-HO, IT'S OFF TO WORK YOU GO!

Take this with you when you report to your work area. Your supervisor will give you the information you need to fill in the spaces below.

LOCATION: \_\_\_\_\_

ORIGIN #: \_\_\_\_\_

DEPT. #: \_\_\_\_\_

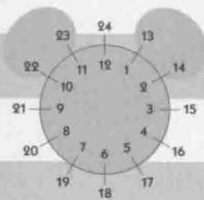
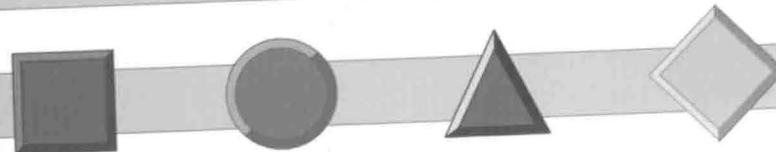
LOCATION #: \_\_\_\_\_

PHONE: \_\_\_\_\_

MANAGEMENT TEAM: \_\_\_\_\_



## Guidelines for Cast Members at the Walt Disney World Resort



	SUN	MON	TUES	WED	THURS	FRI	SAT
DATE							
START							
END							



# *The Disney Look*



## *Guidelines for Cast Members at the Walt Disney World Resort*

The Disney Look is a tremendously important part of the overall show at Disneyland Park and the Walt Disney World Resort. The combination of our Cast Members' themed costumes and appearance has brought compliments and recognition from people the world over.

This handbook outlines the Appearance

Policy, setting down the guidelines as they apply to all Cast Members. Its objective is consistency. When everyone interprets the policy in the same manner, the result is consistent and fair administration, and an understanding of why The Disney Look is so important.

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*T h e   D i s n e y   L o o k*  
*T a b l e*  
*o f   C o n t e n t s*

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<i>A Message from Dick and Judson</i>	4
<i>Policies and People</i>	5
<i>Costuming</i>	6
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# The Disney Look

## A Message from Dick and Judson

### Policies and People



*Dick Nunis, Chairman of Walt Disney Attractions, and Judson Green, President, discuss our Appearance Policy . . .*

**Judson:** Ever since Disneyland opened, our Guests have commented on the elements that set our Theme Parks above the rest: cleanliness, friendly employees, and an exceptional show.

Our Cast Members have played a fundamental role in our success, with their smiles and willingness to help, and the "Disney Look" that they exemplify through their appearance. We have always felt very strongly that the Disney Look is an essential part of the show.

**Dick:** The emphasis on appearance began even before opening day at Disneyland. In those early days, Walt said, "I don't want anybody hired who has anything to do with an amusement park. I want employees hired who are eager, energetic, willing to learn, will make mistakes, but will prosper from those mistakes and will help develop a new concept in outdoor entertainment."

We actually had our first written appearance policy in 1958. Many of



the women of that particular time were wearing "high-fashion" hair colors of pink, blue, green and purple. Some of the men's styles were also a bit extreme, like the French crew cut and ducktail. Neither of these styles complemented the themed attractions and locations within Disneyland.

It is still true today that fashion trends sometimes follow extremes, and we believe these exceptions in hairstyles, lipstick, fingernail polish, jewelry and the like, draw the Guest's attention from the total experience — the show that we're trying to create.

**Judson:** One of our most important concerns about the Appearance Policy is consistency. Each of us must make a commitment to follow the standards of appearance and enforce them so that, as a team, we maintain the tradition of the Disney Look.

As you read this book, we hope you will renew your commitment to this special Disney tradition. By doing so, you will play a role in maintaining our Company's position as the world's leading resort destination.



More important than any policy or book of policies is how the policies are applied. The stated objective of this handbook is "consistency," and when consistency is applied to people it's called "fairness." People who feel they are being treated fairly have greater respect for supervision and Company policies.

Fairness, however, should never be misinterpreted as a synonym for friendliness. A policy is not being administered fairly if those who monitor and enforce it are more concerned with being liked, are trying to avoid unpleasant situations, are letting someone else handle their problems, or are otherwise enforcing the policy inconsistently.



Supervisors are in the position of role model; it is a supervisor's responsibility to study the policies, put them into practice by setting the example, and then manage the area within the guidelines.

If a Cast Member needs to be spoken to about an Appearance Policy issue, it should be done in private. A personal and positive approach works best, in which the policy and the reasons behind it are explained. Whether or not each of us agrees with a particular part of the policy is immaterial; it still must be followed.

This Disney Look book is a reference guide to open and honest communication about our Appearance Policy.



# The Disney Look

## Costuming



In keeping with the Disney traditions, very careful attention has been given to every aspect of every part of the show at Disneyland Park and the Walt Disney World Resort. The design and creation of the costumes for every location are based on the story and theme that is being portrayed.

Many approaches and concepts are considered before any one costume design is selected. Once that selection has been made, the durability, launderability, construction, and functional aspects of a garment are then considered. And serious thought is given to what design will best complement the majority of people and the range of sizes necessary.

When ordering fabrics, the show area

in which they'll appear is also taken into consideration. The weight of the fabric and color that best coordinates with building exteriors and interiors, and with the designs of our costumes, are important to our final decision. In addition to these considerations, climate conditions and laundering must be evaluated.

We are all aware of how human nature works and realize that it's normal to look upon clothing in a very personal manner. But our costumes must satisfy the needs of all conditions, situations, and Cast Members. And it is important that each of us gives the same attention to reflecting the Disney Look to our Guests through our appearance.

## Personal Appearance



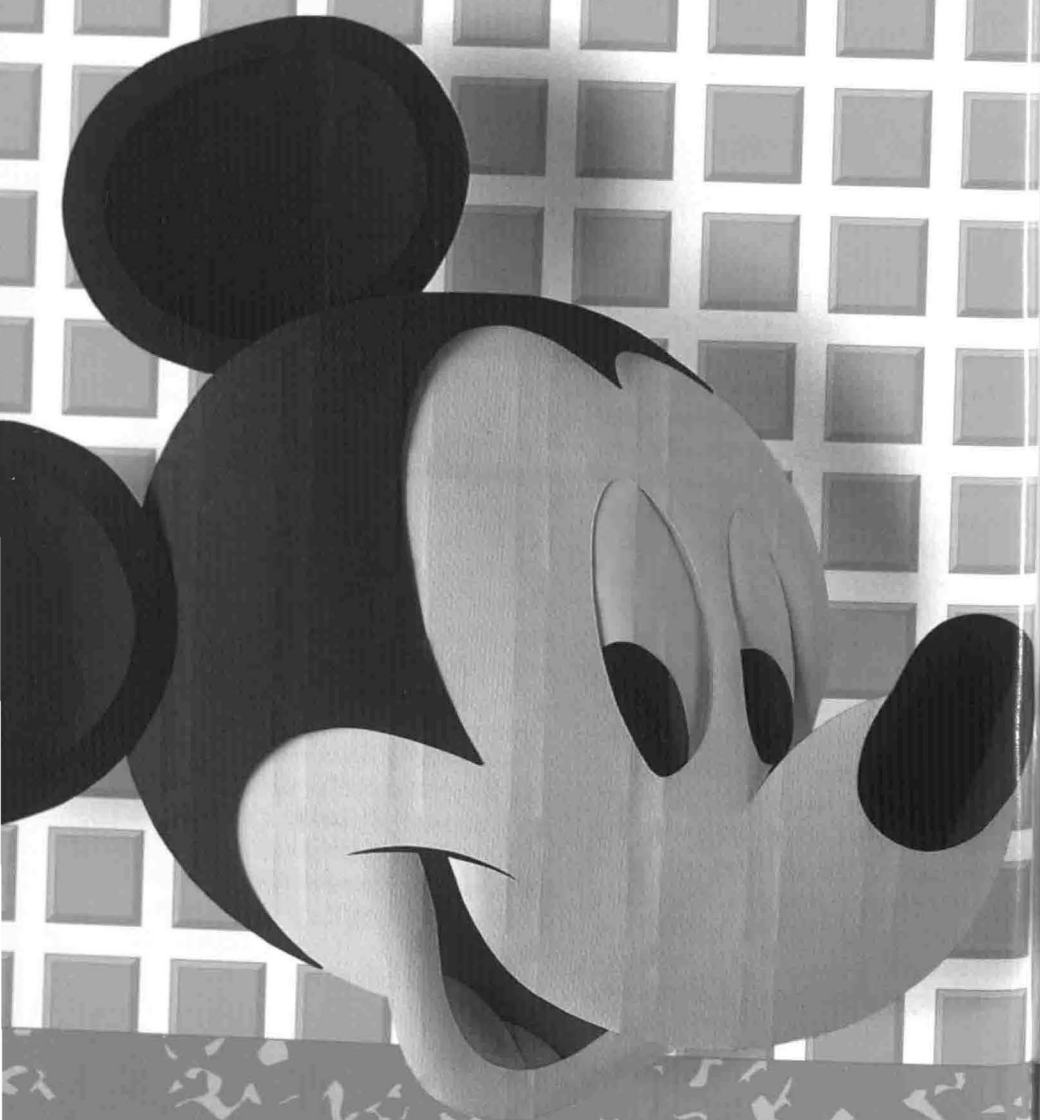
Many of you may not even remember amusement parks prior to the new concept of a Disneyland themed experience. With few exceptions, they were dirty, hazardous places run by sloppy, rude employees. In fact, most amusement parks had bad reputations and were not considered suitable for the entire family.

Walt Disney changed all that when he opened Disneyland Park. Disneyland Park wasn't an "amusement park," it was a themed show where families could have fun together. This image has been maintained through the years . . . and is one for which we are known throughout the world today.

Disneyland Park and the Walt Disney World Resort attract an international audience — an audience with varying cultural backgrounds

and tastes. Each Guest who makes up our audience is our "boss." He or she makes our show possible and pays our wages. If we displease our Guests, they might not return; and without an audience, there is no show. For this reason, anything that could be considered offensive, distracting, or not in the best interest of our Disney show, such as a gold design in a tooth or a conspicuous tattoo, will not be permitted.

The appearance guidelines contained in this handbook have been established by Disneyland Park and the Walt Disney World Resort and may be changed at any time. Failure of any Cast Member to adhere to these or any subsequently established or modified standards will result in appropriate disciplinary action, not excluding termination.



*The Disney Look*  
**for Hosts**



## Costumes

Costumes should be clean and neat at all times. If a costume change becomes necessary during your shift, you should report immediately to your Costume Issue location for a change of costume. Any questions pertaining to a costume should be checked with Costuming to make sure the appearance meets the requirements for the Disney Look.

As a condition of your continued employment with the Company, you are responsible for maintaining an appropriate weight and size so that it does not detract from the show and does not exceed the range of sizes for your costume.

## Name Tags

We are a first-name organization. All Cast Members have been issued a name tag, which should be worn with pride in an upright, readable position. Since name tags are an integral part of the costume, they should always be visible and should be transferred to the outer-

most layer of clothing you are wearing.

Name tags should be worn in the left shoulder area. Based on costume design, this placement may vary. Please check with your supervisor for clarification. Name tags should not be worn as tie clips, on shirt collars, nor on waistbands.

Throughout our corporation, the only pin that can be worn on a name tag is the most recent Company service pin. In addition to the service pin, and subject to the approval of the Vice President of Costuming, Walt Disney Attractions, individual divisions have specific pins and/or name tags that may be worn by their Cast Members.

All names on Company name tags shall be the Cast Member's full, legal, first, middle, or last name, or a derivative of that name. Any deviation from the above must be approved by the Cast Member's division director.



## Pins and Decorations

The only pins or decorations that can be worn on a costume are those approved by the Company, such as, but not limited to name tags, language pins, and themed pins issued by Costume Issue. All Company-issued special-event ribbons and decorations, other than those listed above, must have the approval of the Vice President of Costuming, Walt Disney Attractions.

## Undergarments

Cast Members are required to wear appropriate undergarments at all times.

## Hair Hairstyling

The following are the Disney Look guidelines for hairstyles:

- A neat, natural style.
- Neatly cut and tapered so that it does not extend beyond or cover any part

of the ears. Hair must not stick out over the shirt collar.

- Hair must be neatly tapered on the back and sides, forming a smooth, symmetrical appearance. The overall style must be balanced proportionally.
- Putting hair behind the ears, pinning it under, or tucking it under a hat is unacceptable.
- Extreme asymmetrical or bi-level styles are unacceptable.
- Shaving of the head or any portion of the head or eyebrows is unacceptable.
- Hair products may be used to create a soft, natural hairstyle within these guidelines.
- Appropriate hair confinement should be used in food-service areas where required by law.
- Hair extensions, wigs, and hairpieces. See "Wigs and Hairpieces."



### Hair Coloring

The Disney Look does not include extremes in dyeing, bleaching, or coloring. Frosting and streaking are unacceptable. If the hair color is changed, it must be a natural-looking color and well maintained.

### Sideburns

Sideburns should be neatly trimmed and may be permitted to extend to the bottom of the earlobe, following their natural contour. Flares or muttonchops are unacceptable.

### Mustaches and Beards

Mustaches and beards are unacceptable. Exceptions to this are individuals hired before the establishment of this policy.

### Wigs and Hairpieces

Wigs, hairpieces, and hair extensions (also known as hair weaving) are unacceptable unless for medical-cosmetic purposes.

Medical verification in writing from a doctor is needed if a wig, hairpiece, or hair extension is worn. Please refer to "Medical Exceptions" for proper procedure.

### Fingernails

Clean, presentable fingernails are a must. Fingernails should not extend beyond the tip of the finger.

### After-Shave and Deodorant

Due to close contact with Guests and fellow Cast Members, the use of an anti-perspirant or deodorant is required. For the same reasons, the use of strong, heavy scents and fragrances is discouraged. If you choose to wear a scent or fragrance product, please be considerate of others and select a light, mild scent.

### Jewelry

Small rings, class rings, wedding bands, conservative tie clips, and a conservative, business-style watch are permitted. Only one ring on each hand is permitted. A small ring is defined as the same size or smaller than a men's class ring. A ring may be worn on any finger. Necklaces, bracelets, ankle bracelets, and earrings are unacceptable. A medical alert necklace, bracelet, or ankle bracelet is acceptable.

### Shoes

Hosts in costume, unless otherwise advised, are required to provide their own leather lace-up oxford shoes with a plain toe and defined or sculpted heel. Flat styles and wedge styles are unacceptable. Shoes should be polished and kept in good repair. Approved shoes and socks are required the first day in costume. Check with your supervision prior to purchasing work shoes and socks to ensure proper style and color. It is recommended that rubber-soled



shoes be worn in food areas as a safety precaution.

### Hats

The only hats and sun visors that can be worn are those issued by Costume Issue as part of the costume. Check with Costume Issue for proper positioning of the hat.

### Sunglasses

Sunglasses are a block to interpersonal communications with Guests and should be avoided if possible. As a general rule, they may be worn in jobs where glare from water, countertops, etc., would prevent you from doing your job safely or efficiently. Glasses with silver-coated or dark, opaque lenses that don't allow your eyes to be seen are unacceptable. Sunglasses are not to be worn at night, in dark areas, or indoors, nor are they to be allowed simply because they are prescribed. Sunglasses that turn a light shade of

# The Disney Look for Hosts



gray, brown, or green are acceptable. Sunglasses, when worn, should have a conservative frame style and color, with no contrasting logos. Sunglasses should not detract from the costume or contradict the theme of the show. The use of leashes or cords with sunglasses must have the approval of the Appearance Coordinator.

## Medical Exceptions

Any medical exceptions to the Disney Look, such as shoes or hairpieces, must be presented to the Company doctor.

- A copy is to be retained at Health Services.
- A copy is to be sent to your supervisor, who must call the Appearance Coordinator to review.
- Permanent medical exceptions must be updated annually.

## A Few Reminders

You are responsible for all costume pieces received. If an item is misplaced, you may be required to pay for it. Keep your locker locked at all times. Costume changes should be made at the end of your shift, and you should know your sizes to avoid congestion and delay.



## Entertainment

If facial hair is requested, or a change in hairstyle is required for a particular part or role in a staged production, the effect shall be achieved through the use of artificial mustaches, beards, or wigs. These requests must first have the approval of the Vice President of Entertainment and the Vice President of Costuming.

## Tattoos

Conspicuous tattoos are not considered to be in the best interest of our Disney show and are unacceptable. A tattoo can be considered to be con-

spicuous when it is visible. Methods to conceal tattoos, such as, but not limited to, makeup or bandages, are unacceptable.

## Personal Attire

Please refer to The Disney Look for Non-Costumed Cast Members section of this book.



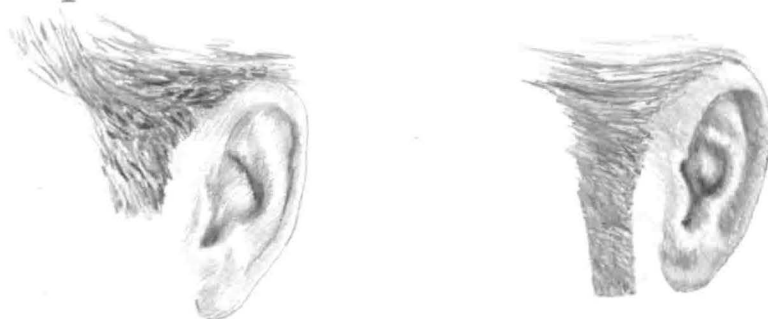
*Acceptable Hairstyles*



## *Unacceptable Hairstyles*

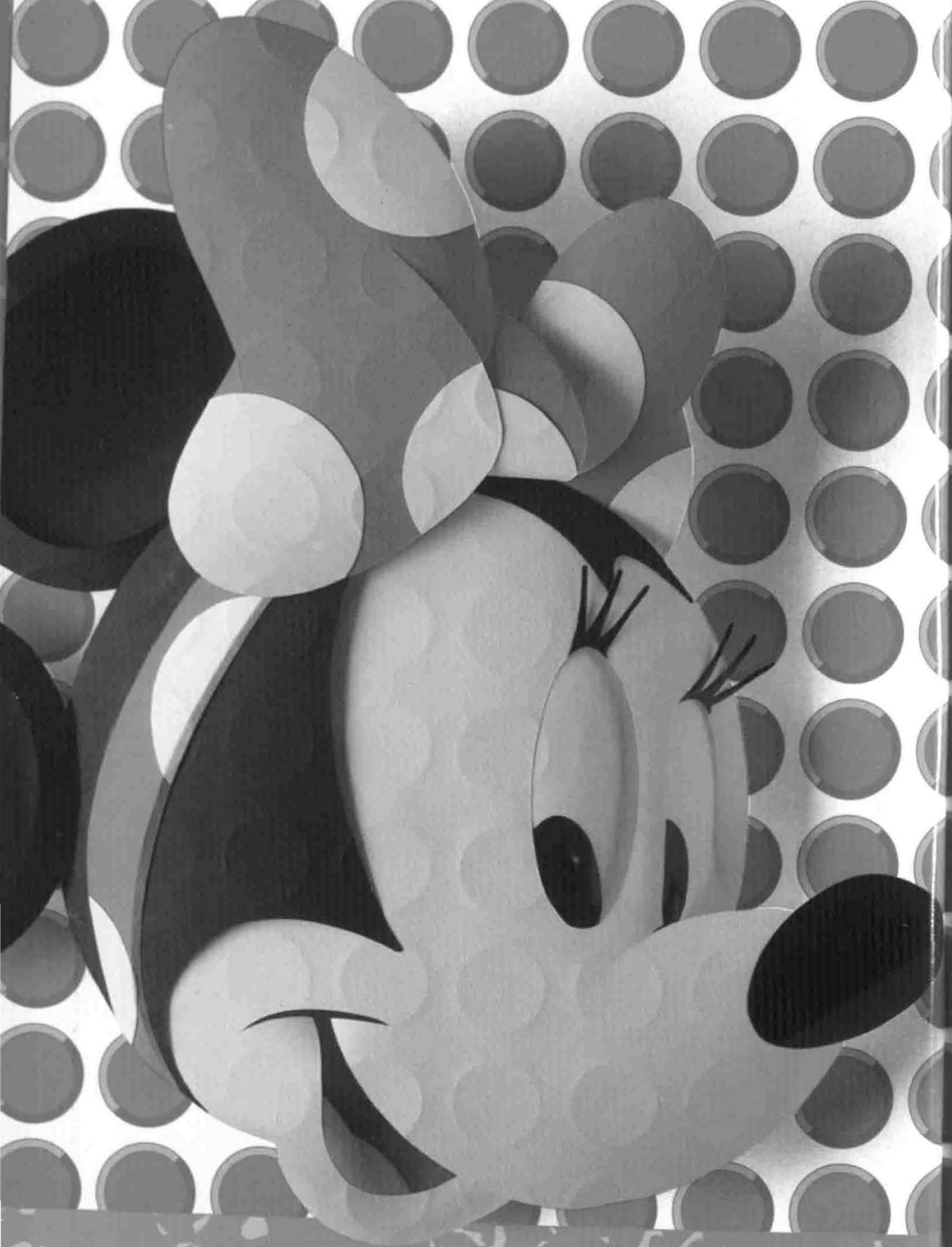


## *Acceptable Sideburns*



## *Unacceptable Sideburns*





*The Disney Look*  
**for Hostesses**



# The Disney Look for Hostesses



## Costumes

Costumes should be clean and neat at all times. If a costume change becomes necessary during your shift, you should report immediately to your Costume Issue location for a change of costume. Any questions pertaining to a costume should be checked with Costuming to make sure the appearance meets the requirements for the Disney Look.

As a condition of your continued employment with the Company, you are responsible for maintaining an appropriate weight and size so that it does not detract from the show and does not exceed the range of sizes for your costume.

## Name Tags

We are a first-name organization. All Cast Members have been issued a name tag, which should be worn with pride in an upright, readable position. Since name tags are an integral part of the costume, they should always be visible and should be transferred to the outermost layer of clothing you are wearing.

Name tags should be worn in the left

shoulder area. Based on costume design, this placement may vary. Please check with your supervisor for clarification. Name tags should not be worn on blouse collars, nor on waistbands.

Throughout our corporation, the only pin that can be worn on a name tag is the most recent Company service pin. In addition to the service pin, and subject to the approval of the Vice President of Costuming, Walt Disney Attractions, individual divisions have specific pins and/or name tags that may be worn by their Cast Members.

All names on Company name tags shall be the Cast Member's full, legal, first, middle or last name, or a derivative of that name. Any deviation from the above must be approved by the Cast Member's division director.

## Pins and Decorations

The only pins or decorations that can be worn on a costume are those approved by the Company, such as, but not limited to name tags, language pins

and themed pins issued by Costume Issue. All Company-issued special-event ribbons and decorations, other than those listed above, must have the approval of the Vice President of Costuming, Walt Disney Attractions.

## Undergarments

Hostesses are required to wear appropriate undergarments, such as underwear, slip, and a bra, at all times.

## Hair Styling

The following are the Disney Look guidelines for hairstyles:

- Hostesses should keep their hair neatly combed and arranged in an attractive, classic, easy-to-maintain style.
- Hairstyles must be symmetrical in appearance and balanced proportionally.
- If hair is teased or back-combed, it should be kept to a minimum and should be for body and shape only.

- Hair below shoulder length may need some confinement so it will not fall forward over the face while working.
- Hair products may be used to create a soft, natural hairstyle within these guidelines.
- Extreme asymmetrical or bi-level styles are unacceptable.
- Shaving of the head or any portion of the head or eyebrows is unacceptable.
- Hair extensions, wigs, and hairpieces. See "Wigs and Hairpieces."

## Hair Color

The Disney Look does not include extremes in dyeing, bleaching, or coloring. Frosting and streaking are unacceptable. If hair color is changed, it must be a natural-looking color and well maintained.

## Hair Accessories

In keeping with the Disney Look and costume theming, the following hair accessories are acceptable:

- A plain barrette, comb, or headband (no wider than one inch), in gold,



silver, pearl, tortoiseshell, clear, or black. No more than three barrettes or combs should be worn.

- If a hair ribbon is worn, it should be a solid color that matches the costume, no wider than one inch, and should not exceed four inches in length when tied.

Hair ribbons are for the express purpose of holding the hair away from the face, and not as a decorative addition to the costume. Appropriate hair confinement should be used in food-service areas where required by law.

## Wigs and Hairpieces

Wigs, hairpieces, and hair extensions (also known as hair weaving) are unacceptable unless for medical-cosmetic purposes. Medical verification in writing from a doctor is needed if a wig, hairpiece, or hair extension is worn. Please refer to "Medical Exceptions" for the proper procedure.



## Makeup

It is our policy to encourage the use of makeup within the guidelines set forth in this manual to enhance natural features and create a fresh, natural appearance.

## Foundation

Foundation base should be worn in a shade complementary to your natural skin tone. Application should be well blended in order to achieve a natural look, and to avoid stains on costumes.

## Blush

A blush is acceptable when used to accentuate the cheeks and complement the skin tone.

## Eye Makeup

Mascara may be applied lightly in shades of brown or black to accentuate eyelashes. Eyeliner, false eyelashes, or eye shadows in any color are unacceptable.



## Eyebrows

Eye-brow pencil may be applied lightly to highlight the eyebrows in shades as close to the natural hair color as possible, and applied in such a way as to resemble natural eyebrows.

## Lipstick

Lipstick should be applied to complement your appearance.

## Perfume and Deodorant

Due to close contact with Guests and fellow Cast Members, the use of an anti-perspirant or deodorant is required. For the same reason, the use of strong, heavy scents and fragrances is discouraged. If you choose to wear a scent or fragrance product, please be considerate of others and select a light, mild scent.



## Fingernails

Fingernails should be kept clean, and, if polish is used, it should be clear or a cream enamel in a color that is close in value to your skin tone. Polishes that are red, dark, bright, frosted, gold-, or silver-toned are unacceptable. Fingernails should not exceed one-fourth of an inch beyond the fingertip.

## Jewelry

Small rings, class rings, wedding sets, earrings and a conservative, business-style wrist watch are permitted. Necklaces, bracelets, and ankle bracelets are unacceptable. A medical alert necklace, bracelet, or ankle bracelet is acceptable.

## Rings

You may wear one small ring per hand on any finger, with the exception being a wedding set. A small ring is defined as the same size or smaller than a women's class ring.



### Earrings

A single earring in each ear is acceptable. It must be a simple, matched pair in gold, silver, or a color that blends with the costume. The shape of the earring must be in good taste and complement the costume. Earrings can be clip-on or pierced, and must be worn on the bottom of the earlobe. Dangle or hoop earrings are unacceptable. Earrings cannot exceed three-fourths inch in size (approximately the size of a penny).

### Skirt Lengths

Although there are standard skirt lengths for each area or location, they can sometimes change when a costume is redesigned. Please check with Costuming for further information if needed. When a costume with a full-length skirt is worn, it should be no longer than ankle-length.



### Shoes and Hosiery

Hostesses in costume, unless otherwise advised, are required to provide their own leather pump-style shoes with a plain toe and defined or sculpted heel. Shoes should be polished and kept in good repair. Flat styles and wedge styles are unacceptable. Unless otherwise specified, flesh-tone color hosiery is required to be worn at all times. The correct shoes and hosiery are required the first day in costume. Check with your supervision prior to purchasing work shoes and hosiery to ensure proper style and color. It is recommended that rubber-soled shoes be worn in food areas as a safety precaution.

### Hats

The only hats and sun visors that can be worn are those issued by Costume Issue as part of the costume. Check with Costume Issue on proper positioning of the hat.



### Sunglasses

Sunglasses are a block to interpersonal communications with Guests and should be avoided if possible. As a general rule, they may be worn in jobs where glare from water, countertops, etc., would prevent Cast Members from doing their job safely or efficiently. Glasses with silver-coated or dark, opaque lenses that don't allow your eyes to be seen are unacceptable. Sunglasses are not to be worn at night, in dark areas, or indoors, nor are they to be allowed simply because they are prescribed. Sunglasses that turn a light shade of gray, brown, or green are acceptable. Sunglasses, when worn, should have a conservative frame style and color, with no contrasting logos. Sunglasses should not detract from the costume or contradict the theme of the show. The use of leashes or cords with sunglasses must have the approval of the Appearance Coordinator.

## Medical Exceptions

Any medical exceptions to the Disney Look, such as shoes or hairpieces, must be presented to the Company doctor.

- A copy is to be retained at Health Services.
- A copy is to be sent to your supervisor, who must call the Appearance Coordinator to review.
- Permanent medical exceptions must be updated annually.

## A Few Reminders

You are responsible for all costume pieces received. If an item is misplaced, you may be required to pay for it. Keep your locker locked at all times. Costume changes should be made at the end of your shift, and you should know your sizes to avoid congestion and delay.

## Entertainment

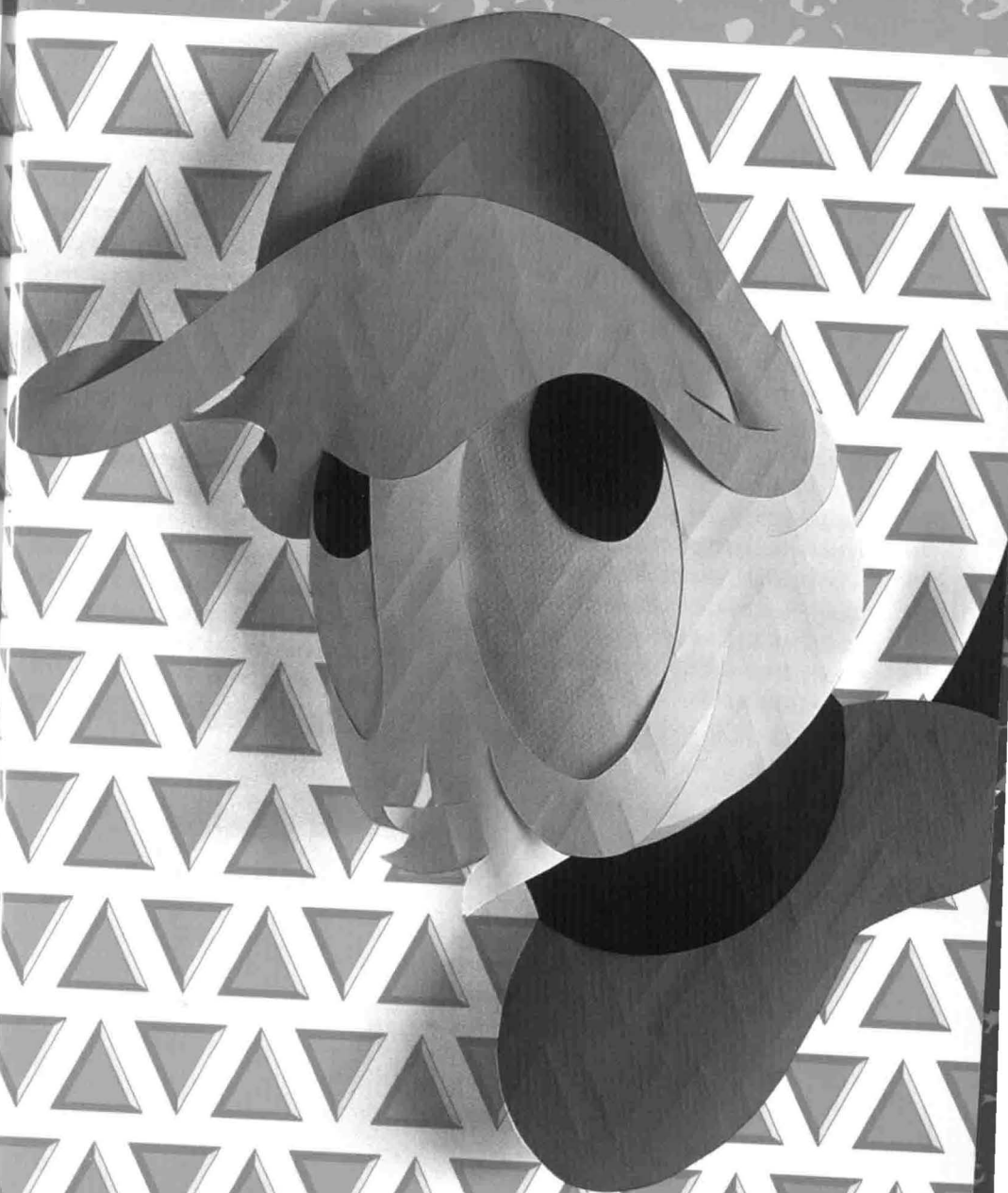
Entertainers will adhere to the appearance standards as set forth in this manual. Any exceptions must first have the approval of the Vice President of Entertainment and the Vice President of Costuming.

## Tattoos

Conspicuous tattoos are not considered to be in the best interest of our Disney show and are unacceptable. A tattoo can be considered conspicuous when it is visible. Methods to conceal tattoos, such as, but not limited to, makeup or bandages, are unacceptable.

*The Disney Look*  
Cast Members

For Non-Costume





# The Disney Look

## for Non-Costumed Cast Members



In the business world, the way employees look says a lot about the company they work for. Employees who take pride in their appearance make a positive statement about their employer.

The quality image of our non-costumed Cast Members is guided by Disney Look standards. Your particular image will depend on the type of work you do. The way we dress at Disneyland Park and the Walt Disney World Resort reflects our worldwide image of being a conservative, family-oriented business. A Cast Member with a neat appearance and appropriate attire conveys the attitude of excellence that has become synonymous with the Disney name.

## Guidelines for Men

To eliminate confusion and to be consistent, these guidelines must be followed:

### Personal Attire

- ▲ A suit with or without a vest, color-coordinated short- or long-sleeved dress shirt, and a tie. Jacket optional when wearing a tie.
- ▲ Sport coat or blazer, trousers, short- or long-sleeved dress shirt, and a tie. Sport coat optional when wearing a tie.
- ▲ Sport coat or blazer, trousers, open-neck sport shirt, or turtleneck sweater. When not wearing a tie, a coat must be worn when away from the immediate work area.

## Fabrics

Fabrics should be those traditionally acceptable for business, such as woven polyesters, tweed, wool or wool-like fabrics, and cotton-polyester blends. Denim fabric is unacceptable. Leather and suede, or leather and suede looks, are unacceptable for an entire garment; however, leather and suede trims are acceptable.

## Shoes

Dress shoes and socks in good business taste are acceptable. Casual footwear, such as athletic shoes, cowboy boots, and sandals, are not considered traditional business attire and are unacceptable.

## Jewelry

Lapel pins, tie bars, tie clips, collar bars, and cufflinks are acceptable.

Please refer to The Disney Look for Hosts section for all other guidelines.

# The Disney Look

## for Non-Costumed Cast Members



## Guidelines for Women

To eliminate confusion and to be consistent, these guidelines must be followed:

### Personal Attire

- ▲ A skirted suit with dress blouse or sweater.
- ▲ Dress with or without a jacket.
- ▲ Skirt with blouse or sweater.
- ▲ Pant outfits, which consist of slacks, a blouse or sweater, and a jacket, are acceptable. When wearing slacks, a jacket must be worn when away from the immediate work area. Pants should be long enough to touch the instep. Ankle-length pants and stirrup styles are unacceptable.

# The Disney Look for Non-Costumed Cast Members



The following styles are unacceptable:

- ▲ Jumpsuits.
- ▲ Jeans and denim pants.
- ▲ T-shirts, halter tops, and tube tops.
- ▲ Sundresses and casual sportswear.
- ▲ Sleeveless tops or dresses.

## Dress and Skirt Length

Dress and skirt lengths range from the top of the knee to the bottom of the calf. Slits, kick pleats, and buttoned or snapped closures should not exceed five inches above mid-knee.

## Fabrics

Fabrics should be those traditionally acceptable for business, such as woven polyesters, tweed, wool or wool-like fabrics, and cotton-polyester blends.

Fabrics that are unacceptable are denim, sheers, clinging fabrics, wide knits or crochets, crepe satins, or elaborate print fabrics that suggest

casual sportswear. Leather and suede, colored, shimmer, opaque, patterned, or leather and suede looks, textured, seamed, accessorized and/or unacceptable for an entire garment, however, leather and suede trims are acceptable.

## Shoes

Dress shoes in good business taste are acceptable. Casual footwear, such as flats, athletic shoes, casual sandals, and casual boots, are unacceptable. If dress boots are worn, the skirt must cover the top of the boot.

## Hosiery

Hosiery/nylons must be worn at all times. Acceptable hosiery/nylons must be SHEER, in subdued shades that complement the outfit you are wearing.

Acceptable subdued shades are black, navy, ivory, white, gray, taupe, brown, and natural flesh tones.

Unacceptable hosiery: brightly

colored, shimmer, opaque, patterned, textured, seamed, accessorized and/or legging styles.

The color of the hosiery must be tastefully coordinated with the outfit. One classic approach in selecting hosiery color is to match the colors of hosiery, hemline, and shoes to create a well-coordinated look. When in doubt, natural flesh-tone hosiery is classic and always appropriate.

Socks of any variety are unacceptable.

## Jewelry

▲ No more than two necklaces may be worn at one time, and they should blend easily with one another and the outfit. (Please, no glitter jewelry for business.)

▲ Necklaces should be in good business taste and should not exceed 30 inches.

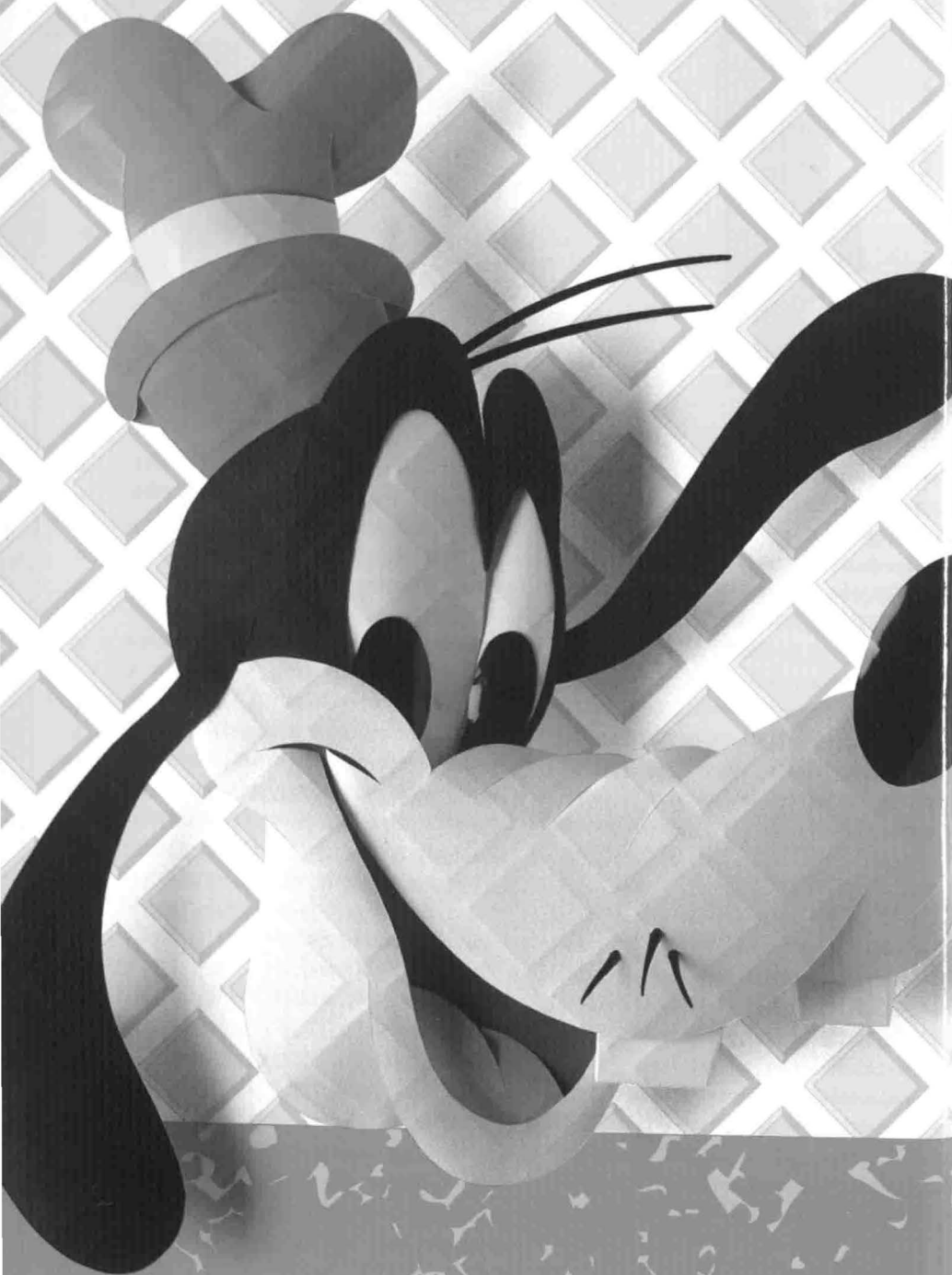
▲ If the chain has a pendant, the pendant should not exceed two inches in diameter.

▲ A simple pin, brooch, or scarf clip in good business taste is acceptable.

▲ A single earring in each ear is acceptable. It must be a simple, matched pair in gold, silver, or a color that blends with the outfit. The shape of the earring must be in good taste and complement the outfit. Earrings can be clip-on or pierced, and must be worn on the bottom of the earlobe. Dangle or hoop earrings are unacceptable. Earrings cannot exceed three-fourths inch in size (approximately the size of a penny).

▲ Bracelets and ankle bracelets are unacceptable.

Please refer to The Disney Look for Hostesses section concerning all other guidelines.



*The Disney Look*  
**Appendix**

# The Disney Look

## Appearance Discipline Policy

Every Cast Member is responsible for following the Appearance Policy guidelines.

Ensuring consistent administration of the guidelines of the Walt Disney World Appearance Policy is the responsibility of supervision, Appearance Coordinators, and Personnel Management.

The discipline policy governing the Appearance Policy is as follows:

1. All Walt Disney World Cast Members are covered by this policy.
2. Cast Members who do not meet the Company's Appearance Policy will be informed of the specific area of non-compliance and told that the guidelines must be met immediately, if applicable, or within the next consecutive five (5) days. This discussion will be noted on the Supervisor's Record Card.
3. Cast Members who do not comply with this policy as directed (in step 2) will be given an oral reprimand and warned that guidelines must be met immediately if applicable, or within the next consecutive three (3) days, or additional disciplinary action will be taken.
  - 3.1 The Cast Member, upon meeting the guideline, will be required to report to supervision for management verification that the guideline has been officially met.
  - 3.2 Management will be responsible for closely monitoring the situation to ensure that the Cast Member does not start his or her shift (at the end of the three (3)-day period) if the guidelines have not been met.
  - 3.3 If the Cast Member fails to

comply immediately, or within the three (3)-day time limit, or if within twelve (12) months following this incident the Cast Member again fails to meet the guidelines, the Cast Member will be suspended and will be given a written discipline which contains the following wording:

"You are being placed on suspension for failure to comply with the Company's Appearance Policy. The suspension begins on [date] and ends on [date] unless you meet the guidelines of the Company's Appearance Policy and report back to this office before the end of the suspension. You will not be paid for the duration of this suspension. Failure to return to work or reporting to work on your next scheduled shift not in compliance will result in your dismissal for continued violation of Company policy."

4. A Cast Member who has once been warned by written discipline on this matter and who fails to meet the guidelines within a period of twelve (12) months following such disciplinary action will be subject to dismissal for continued violation of Company policy.
5. All oral and written discipline must be noted on the Supervisor's Record Card. Copies of all written discipline should be given to the Cast Member and to Personnel Management.
6. Any deviation from the provisions of this procedure should be discussed with Personnel Management.

## Where Cast Members Learn About the Appearance Policy

The Disney Look is explained to every prospective Cast Member in his or her employment interview. The applicant agrees to comply with the appearance policies before a job offer is made. The Disney Look is given to every new Cast Member, including Participants. The new Cast Member signs a form acknowledging that he or she has received, read, and agrees to comply with the appearance policies.

The Disney University orientation program explains the reasoning behind the Appearance Policy to all new Cast Members. (It is the supervisor's responsibility to see that each Cast Member has attended this program.)

The Appearance Policy is explained in detail for all Cast Members who attend divisional orientation programs. Supervisors cover this policy again with every new Cast Member.

Even with this reinforcement of the message, Cast Members may not remember everything they need to know about the Disney Look or may need clarification.

## Why We Can't Allow Exceptions

Some Cast Members may feel that because they work backstage, the appearance guidelines should be less strict for them. Several reasons prevent this from being possible. First, allowing backstage Cast Members to follow different guidelines would not meet our goal of consistency. Secondly, if we

had separate guidelines for backstage and on-stage Cast Members, our operation would be restricted because we couldn't move people between the two areas. In addition, such discrepancies may be discriminatory from a legal perspective.

## What About the "Exceptions" We Sometimes See?

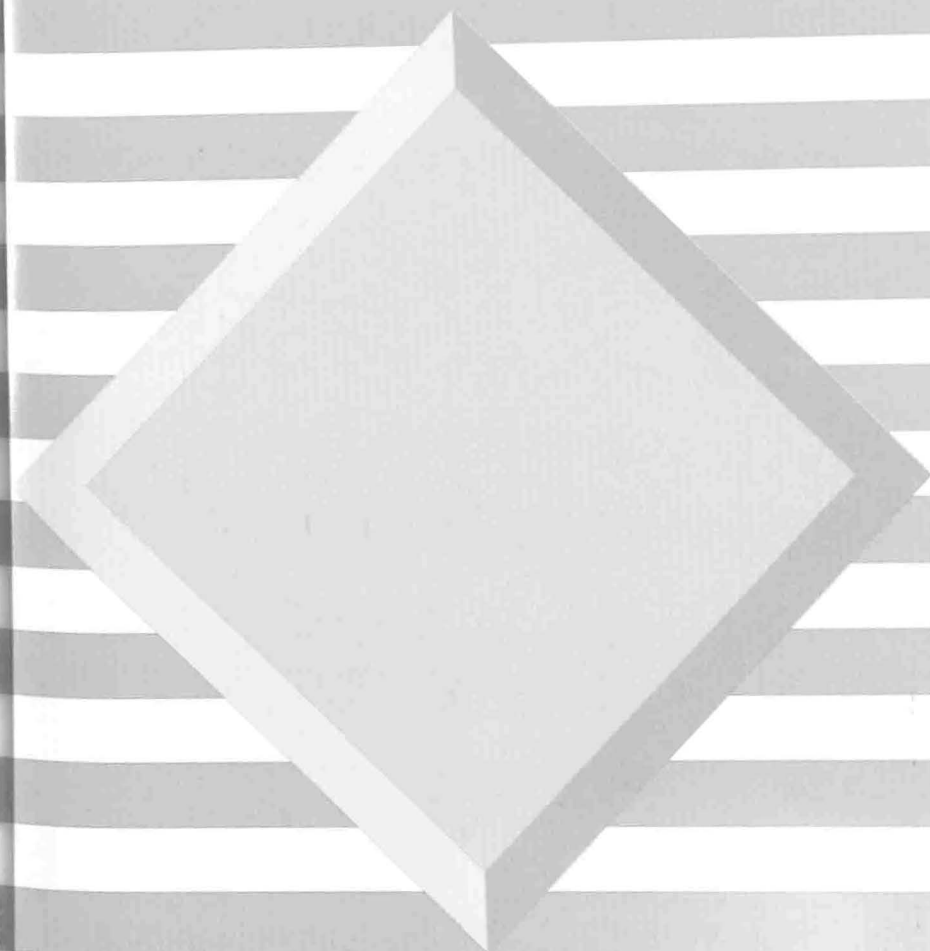
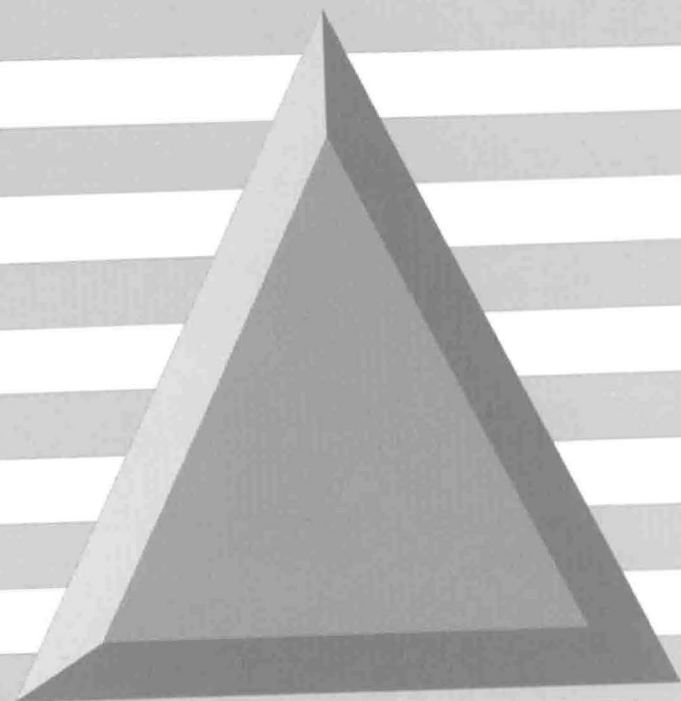
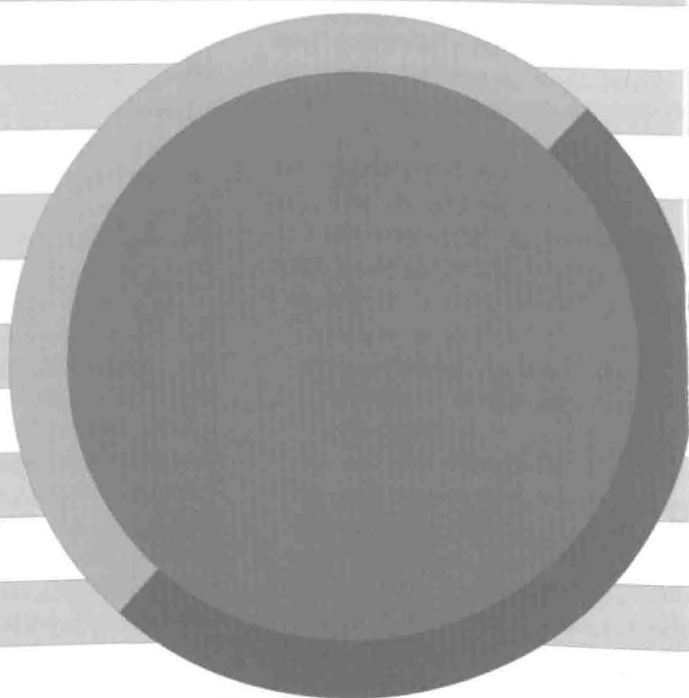
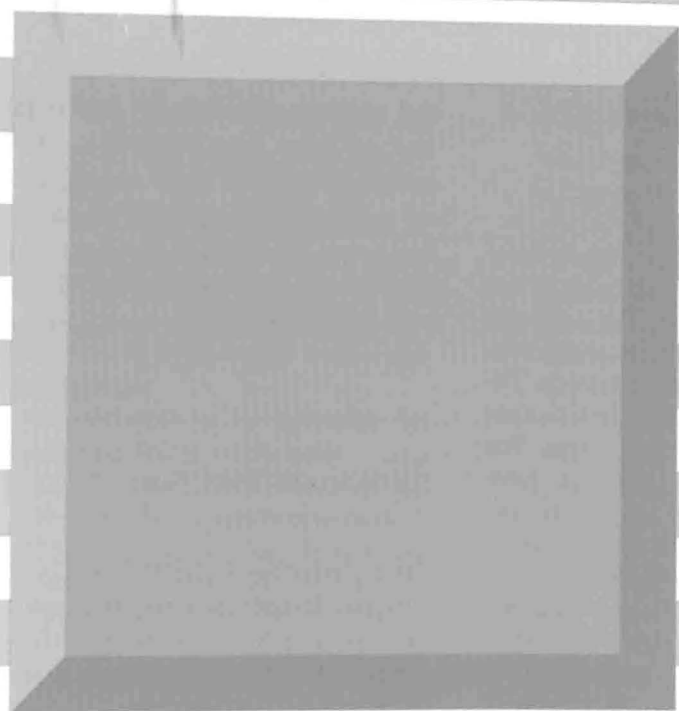
It is very difficult to administer such a detailed policy to so many Cast Members without ever seeing one instance of inconsistency. The Cast Members we may see who are breaking the rules should be spoken to by their supervisors. As is the case with any rule, there will always be people who will not conform without guidance.

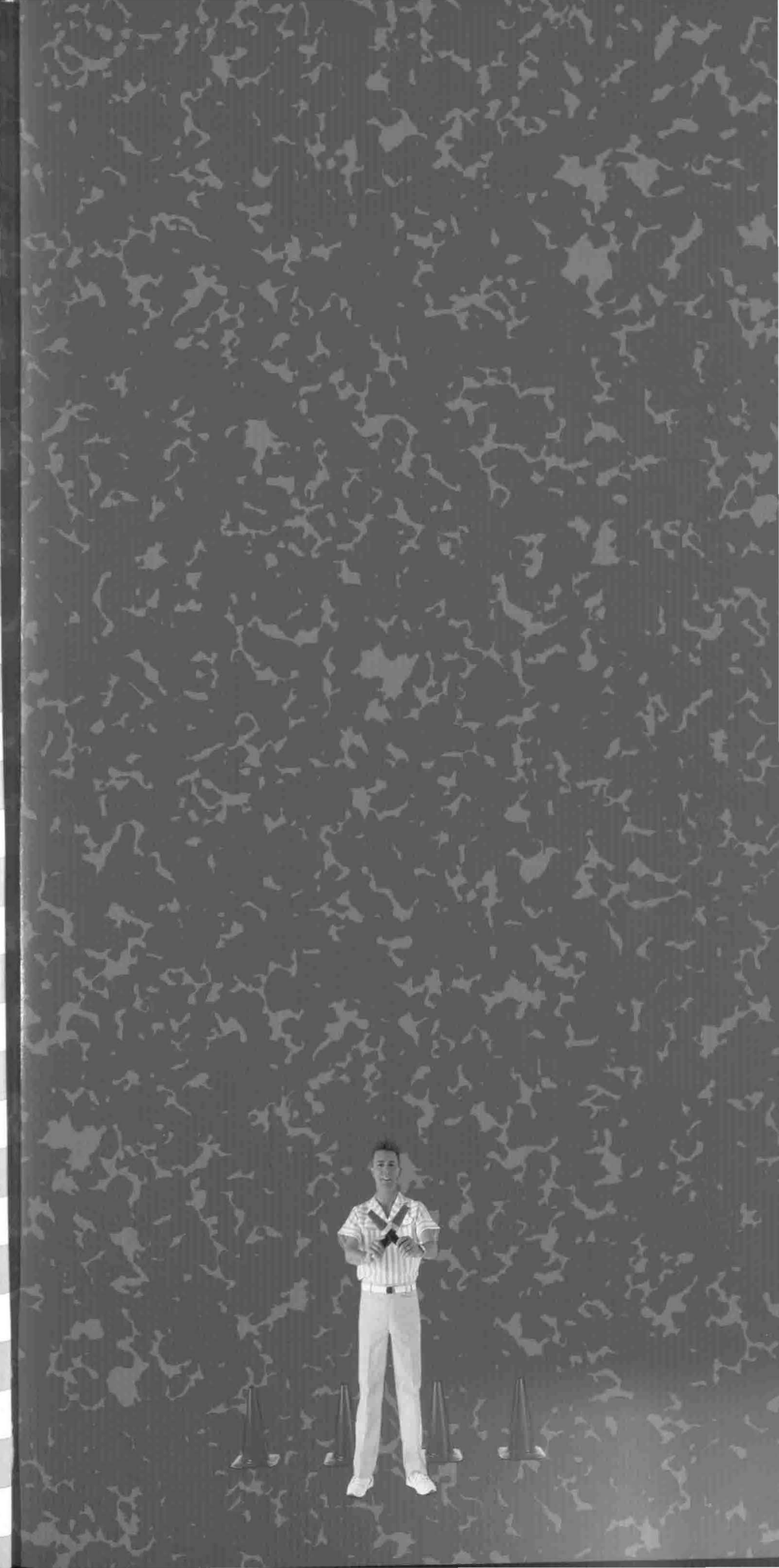
## Can't a Guideline Be Changed If It Would Enhance the Show?

The suggestion for hosts to wear handlebar mustaches on Main Street, U.S.A., sounds like a good idea. But then shouldn't that be permitted in Frontierland, too, along with longer hair styles that are typical of the frontier days? The problem is that to allow Cast Members to add these "authentic" details would create inconsistency and make it very difficult to enforce the Appearance Policy. It also puts restrictions on where Cast Members can work, making it very difficult to set work schedules.



*T h e D i s n e y L o o k*  
N o t e s





W  
E L C O M E

TO



WALT DISNEY WORLD

A CAST MEMBER'S HANDBOOK

# WELCOME TO WALT DISNEY WORLD

The Walt Disney World Resort is a large outdoor show played on almost 30,000 acres, with resort hotels, Theme Parks, campgrounds, golf courses, water parks, shopping and entertainment. But the most important element on this tremendous stage is our people—the Disney Cast. That's you.

You'll help produce our show no matter what role you're playing; whether you're on stage presenting the show or backstage preparing the show.

You will be working with all types of people, both Guests and fellow Cast Members. Your job may require that you do some routine work or perhaps some new and unusual things. If anyone told you that it was all fun, though, you'd better take another look. Your role in our show, whatever it may be, is providing service and entertainment for others, and that requires discipline.

The operation of the Walt Disney World Resort is a total team effort, requiring the skills of many crafts, the knowledge of many professions, and the work and cooperation of every Cast Member.

When we all work together as a team, it adds up to maximum work enjoyment with a minimum of frustration. This handbook was designed to assist you in understanding how we do things.

Actually, we'd prefer to get along without any rules, but with our huge Cast we have to make sure that we are all using the same "script." In this script, we have listed many of the rules you need to know. These rules assure that our teamwork isn't affected by misunderstandings.

THIS HANDBOOK SHOULD NOT IN ANY WAY BE INTERPRETED AS AN EMPLOYMENT CONTRACT. YOUR EMPLOYMENT WITH THE COMPANY IS ON AN "AT-WILL" BASIS, UNLESS YOU ARE COVERED BY A COLLECTIVE BARGAINING AGREEMENT. THIS MEANS THAT YOU ARE FREE TO TERMINATE YOUR EMPLOYMENT AT ANY TIME AND FOR ANY REASON, AND THAT THE COMPANY ALSO RESERVES THE RIGHT TO DETERMINE THE DURATION OF YOUR SERVICE WITH THE COMPANY. THE POLICIES CONTAINED IN THE HANDBOOK ARE SUBJECT TO CHANGE WITHOUT NOTICE.

WALT DISNEY WORLD CO. AND ITS AFFILIATED COMPANIES THAT CONDUCT BUSINESS RELATING TO THE WALT DISNEY WORLD RESORT WILL BE REFERRED TO IN THIS HANDBOOK AS "THE COMPANY."

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IT'S TIME FOR THE SHOW

"ENVIRONMENTALITY"

## JOINING OUR CAST

For your role in the Walt Disney World Cast, there are some important things you need to know. Here is a list to help you in your role.

### THINGS TO KNOW

**"GET ACQUAINTED" PERIOD** You will be on a probationary status for a designated period of time when beginning your first day of employment as a full-time or part-time Cast Member. Seasonal Cast Members are on a continuous probationary period. This is to give both you and the Company a chance to get acquainted and determine whether or not we meet each other's expectations regarding employment.

During this time, your supervisor will monitor your performance. It is always important to "get off on the right foot," so pay particular attention to our policies and procedures. If you have any questions, please do not hesitate to ask your supervisor. An unsatisfactory probationary period may result in your termination.

**EQUAL OPPORTUNITY PROGRAMS** It is the Company's policy to provide equal opportunity for all Cast Members and applicants without regard to race, religion, color, sex, sexual orientation, national origin, age, marital status, covered veteran status, mental and/or physical disability, pregnancy or any basis prohibited by state or federal law. This policy extends to, but is not limited to, recruitment and employment, promotion, demotion, transfer, layoff, termination, rate of pay and other forms of compensation, education and training. The policy also prohibits Cast Members from harassing any other Cast Members for any reason, including, but not limited to, those mentioned above.

To assure the effectiveness of this policy, our Company has developed Affirmative Action Plans, which are administered by our Diversity and Compliance Office. If you have questions about the Plans, please call Diversity and Compliance.

Anyone who feels that he or she has been discriminated against on the basis of the above criteria can file a complaint with a representative in Diversity and Compliance.

**LABOR CONTRACTS** Cast Members working in job classifications covered by a

collective bargaining agreement will find some items in this handbook that do not apply to them. If you have any questions, check with your supervisor or Labor Relations.

**PERFORMANCE REVIEWS** All hourly Cast Members will receive a performance review at the completion of their probationary period. All full-time and part-time Cast Members generally receive an annual review prepared by their supervision. This review is very important because it gives you and your supervision the opportunity to discuss your performance and future goals. A copy of your review will be given to you and one will be kept in your Personnel file.

## THINGS TO DO

**IDENTIFICATION** Shortly after being cast in your new role, you will receive an identification card. Check with the Security ID Office prior to the expiration date of your temporary ID to determine when you should get your permanent ID with your picture on it. This card will be your personal ID, which you will be asked to present to Security hosts and hostesses every time you enter work. For this reason, keep your ID in a safe place and always carry it at work. If you lose it, you will be charged the cost of replacement.

Your identification card may never be loaned to another person for any reason. It is not transferable and remains the property of the Company. **A Cast Member may not use another Cast Member's ID card, nor authorize the use of his or her own ID card by another person in the ETR (Employee Time Recording) system or for any other reason.** If a member of management or of the Security staff asks you to relinquish your ID, you must comply. If your card is lost or stolen, notify the Security ID Office immediately.

Your ID card is valid for one year from the date it is issued. Before your ID card expires, you must have it validated at a Security ID Office.

**YOUR TRANSPORTATION TO WORK** Having reliable transportation to and from work was an important factor in your selection for employment. It is your responsibility to maintain reliable transportation so that it will not interfere with your scheduled shift.



## WELCOME TO WALT DISNEY WORLD

**CAST PARKING** Please help everyone by parking in your assigned area and in a proper parking space. When you receive your ID card, you will be given a parking sticker to be placed on your car (on the lower left portion of the windshield), so that our Security hosts and hostesses will recognize you as a Cast Member. It is also your responsibility to update your sticker during your birth month and to see that it is not used on any other vehicle.

When using our resort hotel parking lots, please remember that our Guests always come first. Always park in designated Cast Member parking areas.

Failure to maintain a validated parking sticker or parking in non-designated areas may result in disciplinary action.

The Company provides parking spaces that are reserved for disabled Guests and Cast Members. If you qualify for disabled parking, you may obtain a special sticker from the Diversity and Compliance Office.

**YOUR HOME ADDRESS** In the event of an emergency or some problem at work, it may become necessary to reach you on very short notice. In addition, we periodically need to mail information to your home. It is extremely important to keep your home address and telephone number current in Company listings. If you change your address or phone number at any time during your employment, it is your responsibility to immediately notify your supervisor and division Personnel Office. To check your address to see if it is current, look at your paycheck. The address that appears on your paycheck is the address in Company records.

# PAYDAY

Here are a few facts that relate to your role as a paid member of the Walt Disney World Cast.

## **YOUR WORK WEEK**

The work week begins at 8 a.m. on Sunday and ends at 8 a.m. on the following Sunday. Payday is Thursday, for the hours you worked during the previous week (up to and including Saturday).

You may choose to have your paycheck deposited directly into your bank or Vista Federal Credit Union account after three months of employment. For further information, contact Payroll.

## **SHIFT DIFFERENTIAL**

If you are scheduled to start your working shift either on or after 10 p.m. or on or before 4 a.m., you will receive a shift differential rate for the hours that you work. Your supervisor will advise you of the amount of shift differential your job classification receives. Shift differential exists to compensate a Cast Member for the inconvenience of working unusual hours.

## **OVERTIME PAY**

We believe that time off for leisure is important, so you'll be required to work overtime only when necessary. If you are paid on an hourly basis you will receive overtime pay for work over forty hours per week. Other work shift rules may apply to you. Check with your supervisor.

Unless you are specifically authorized by your supervisor, you are not permitted to work overtime. If there is an exception to this provision, your supervisor will discuss it with

you. Your supervisor is at liberty to schedule overtime, and you are expected to work overtime when scheduled.

### **PAY INCREASES**

Pay increases for hourly Cast Members not covered by a collective bargaining agreement are based upon various factors. They include, but are not limited to, your ability to perform in your job, your courtesy toward Guests and fellow Cast Members, and your attendance record.

You will be reviewed periodically by your supervisor for pay increases. If you have any questions concerning these increases, ask your supervisor.

Pay increases for those Cast Members who are covered by a collective bargaining agreement are outlined in the specific agreement.

### **RECASTING OPPORTUNITIES: PROMOTIONS AND TRANSFERS**

The Company emphasizes promotion from within. With most open positions, the search begins by identifying Cast Members who have the attitude, skills and knowledge to fill the position. The Company strives to promote Cast Members to higher-level jobs when qualified Cast Members are available. You are eligible to be promoted at any time. In regard to transfers, our guidelines stress the importance of working in your current classification for six months from your date of hire.

Your supervisor can explain transfer and promotion procedures to you and will be happy to consult with you about career opportunities in your area. Also, you may want to refer to the *Cast Member Career Guide* available at ReCasting, Personnel and Internal Staffing offices.

# YOUR WORKDAY

Our Guests expect our show to be right “on cue,” and our Cast Members have a responsibility to them. This means that our curtain calls are based on schedules and time clocks. Let’s take a look at some of your responsibilities during your workday.

## THE AVERAGE DAY

**SCHEDULES** The Walt Disney World Resort is a 24-hour operation. Our schedules are made to fit the needs of our Guests, so you need to be flexible. Your supervisor will try to be fair in scheduling your shifts, and due consideration will be given for your length of service when scheduling you to work.

You are expected to be at your work location, in costume, and ready to work at the start of your scheduled shift. Check your schedule daily.

**DRESS AND TRAVEL TIME** If you are required to change into a costume and then travel to your work location, you will be allowed a period of time per shift as paid dress and travel time.

All costume changes should be made at the end of your scheduled shift. Normally, in locations requiring costume changes, you will be released from your work location prior to the end of your scheduled shift to allow for dress and travel time. If you have any questions, contact your supervisor.

**TIME CLOCKS AND TIME CARDS** In order to receive a paycheck, you must submit a time card or record your hours in the ETR system using your ID card. If you are unable to find your time card or if you lose your ID, notify your supervisor immediately.

Be sure to clock in and out each day you work. Under no circumstances should you let anyone else sign your time card or clock in or out for you.

Once your workday is completed, you should leave the property as soon as possible. If you wish to visit a Guest area, you should use your ID card or Main Gate Pass and enter

## WELCOME TO WALT DISNEY WORLD

through the regular Guest entrances. You may only enter your work location before or after a shift with your supervisor's permission.

If you leave work during your shift, you must clock out when you leave and clock in when you return. However, this does not apply if you are on official Company business.

You must sign your time card for it to be processed! Your time card will not be processed unless it has been signed by both you and your supervisor.

Failure to follow these established payroll procedures may result in disciplinary action, not excluding termination.

**YOUR MEALS** If you are scheduled to work more than six hours (or five hours if you are under 18 years old), your supervisor will establish a meal period of not less than one-half hour.

**REST PERIODS** You will receive a 15-minute break within each four hours you work. Cast Members who work ten or more hours will receive an additional fifteen-minute rest period.

**SECURITY** Among its many responsibilities, our Security Department is concerned with protecting and serving Cast Members and Guests.

Security hosts and hostesses are available to assist you in handling problems which intrude upon the friendly atmosphere of family fun at our Resort. Your supervisor will show you how to quickly contact Security in your area.

**TELEPHONES** There are many telephones in backstage areas for your personal use. Our Walt Disney World telephones are for official business only. Please ask your friends, family and business contacts not to call you at work unless it is an emergency, in which case your supervisor will notify you promptly.

**LOST & FOUND ITEMS** If you find any articles that Guests or fellow Cast Members have left behind (including money and travelers checks), report them imme-

diately to Lost & Found. These offices are conveniently located in major Guest areas, including:

- Disney Village Marketplace
- Disney-MGM Studios Theme Park
- Epcot '94
- Magic Kingdom Park
- Resorts Guest Services
- Transportation and Ticket Center

Please remember that you should contact the nearest Lost & Found Office immediately upon finding anything of value. The item should be turned in that same day. Your supervisor can assist you in reporting lost items. Failure to turn in a lost item may lead to disciplinary action, not excluding termination.

## THE UNUSUAL DAY

**PRESENTEEISM** Our show is designed to be run by an entire Cast, and our Guests come here expecting to see a show with the entire Cast. When you don't report to work or when you are late, it places an extra burden on your fellow Cast Members.

Whenever you are not able to come in, call your supervisor as soon as possible before the beginning of your shift to explain the reason for your absence and when you expect to return to work. Remember, the show must go on, and must begin on time. Chronic absenteeism or tardiness, regardless of the reason, makes it difficult for our show to run smoothly. If you have excessive records of either, it could be cause for your dismissal.

**ILLNESS** To protect our Guests and fellow Cast Members, you may not come to work if you have possibly been exposed to or have a contagious condition. Management reserves the right to request proof of illness.

If you have been off work for more than five days due to an injury or non-occupational illness, you must bring a physician's release to First Aid and secure a "Release to Work"

## WELCOME TO WALT DISNEY WORLD

form before reporting to your supervisor. Be sure to check with your supervisor for specific guidelines in your work area.

If you become ill while at work, notify your supervisor immediately. Your supervisor will explain the procedures used in your area for an early release of shift.

If you are required to wear a protective bandage that detracts from our Walt Disney World show, or if it presents a health or sanitation problem, you will not be allowed to work.

**SAFETY** Our Cast Members are here to ensure that each Guest's visit is a safe one. Never let the pressures of operating your area stand in the way of safety, both to the Guest and to yourself. Cast Members should report safety or health hazards in the workplace to their management without fear of reprisal. In this Company, safety always comes first.

Be careful while you're at work: watch your step, don't take chances, and use all safety precautions and equipment. Always be on the lookout for fire hazards or even the smell of smoke. You should be aware of the location of all fire extinguishers in your work area. In the event of an accident, dial 911 and contact your supervisor immediately.

Safety should be an important consideration when driving on Company property. Cast Members are responsible for driving safely and obeying all traffic laws while at the Walt Disney World Resort. One of the responsibilities of our Security hosts and hostesses is to watch for violations of traffic laws such as speeding and not wearing seat belts. Any violations of driving safety standards may result in disciplinary action; you may also be subject to traffic fines in certain situations. When driving in your own or a Company vehicle, be sure there is an adequate number of secured seats for everyone you are transporting. Secure tools and other materials to prevent them from shifting. For everyone's safety, vehicle occupants must stay completely inside the vehicle while it is in motion.

Under the Florida Right-to-Know Law, all Cast Members have the right to information and training about any potentially hazardous materials they may come in contact with in their work locations.

If you have any questions about our safety procedures or need further information about the Florida Right-to-Know Law, check with your supervisor.

**IF YOU SEE A GUEST ACCIDENT** If you should witness a Guest accident, it is very important that you follow certain procedures. First, immediately find out if the Guest needs to go to First Aid. If it is a major injury or illness, dial 911 and be specific as to where you want the attendants to respond. Then, contact your supervisor as soon as possible.

If it is a minor injury or illness, do not force the person to visit First Aid, but do suggest it. If the Guest wants to visit First Aid, check with your supervisor before escorting him or her there.

It is important that you do not discuss the accident with anyone except your supervisor. You should complete a "Confidential Report of Accident" form as soon as possible, while the facts of the accident are still fresh in your mind. If necessary, ask your supervisor for assistance in completing it. Remember to report every accident, no matter how minor it may seem.

**ON-THE-JOB INJURIES** All work-incurred injuries, even minor ones, must be promptly reported to First Aid. This is for your protection. If your injury requires the attention of a doctor, we require that your first treatment be performed by a physician of our choice. Failure to do so may result in a reduction of benefits that you might otherwise receive.



## COMPANY POLICIES

Each day at the Walt Disney World Resort is different: a different audience, different weather and different situations. One thing that can't be different is our Disney standard of showmanship.

We can't supply you with a "cue sheet" or an easy answer for every occasion, but we can provide you with some guidelines.

### THE DISNEY LOOK

The "Disney Look" is a tremendously important part of our overall show. This Cast Member excellence has brought compliments and recognition from all over the world. Invariably our Guests mention three things they like best about the Walt Disney World Resort: the remarkable cleanliness, the friendly employees and the outstanding show.

You are now part of the show, and you've been cast to perform a specific role. When you "play a part" you have to look the part, whether you are on stage presenting the show or backstage preparing the show. Your part may even require a costume, specifically designed to fit the role you'll be playing.

When it comes to your appearance as part of our Cast, there are certain standards important to our show that you must follow. Please refer to "The Disney Look" book for more detailed information.

**COSTUMES** Here at the Walt Disney World Resort, we don't wear uniforms, we wear costumes. All of our costumes are specially created by the very best designers for each of your roles in our show.

If your role calls for a costume, you can be sure that it will play a very important part in creating the proper atmosphere in your shop, attraction, resort hotel or work area.

Your costume should be clean and neat at all times. If you have to change your costume during your shift, check immediately with your supervisor. Your costumes and name tag are not to be worn off property, unless specifically authorized by your supervisor.

If your costume needs repair, changing or refitting, tell the Costuming staff. Broken buttons, hanging linings or stains don't fit into our fresh, clean Walt Disney World show. Also, you are responsible for your costume. If you lose part of it, you will have to pay for its replacement.

As a condition of continued employment with the Company, a Cast Member's weight and size must be maintained so that the costume fits properly and so that the Cast Member stays within the range of costume sizes.

Cast Members are not permitted to alter the physical appearance of their costumes.

**LOCKERS** In some areas, Cast Members who are required to wear costumes are also issued lockers by Costuming. Be sure to keep your locker locked at all times to protect your personal belongings. The Company is not responsible for any of your lost or stolen property and has the right to inspect lockers at any time.

**NON-COSTUMED ATTIRE** Not everyone will be asked to wear a costume while at work. If your job does not require a costume, your clothing should be appropriate for your surroundings and any business situation. Be sure to check with "The Disney Look" book or your supervisor for information about non-costumed attire guidelines.

**NAME TAGS** Walt Disney founded our Company on a first-name basis. You'll be issued a name tag, which must be worn at all times during your scheduled shift. If you lose it, you will be charged the cost of replacement. Walt Disney World name tags are not for sale and should not be given as gifts. They are the private property of the Company.

Non-costumed female Cast Members may wear a simple pin, brooch, or scarf clip that is in good business taste. Other than that, the only pins or decorations that costumed or non-costumed Cast Members can wear at work are name tags, language pins, Participant identification pins issued by Costume Issue, themed pins from Costume Issue that are part of the costume, and Company-issued special event ribbons or pins.

We ask that you do your part and look your best in the costume designed for your role.

Cast Members violating any of our appearance guidelines may be subject to disciplinary action, not excluding termination.

If you have any questions about our appearance policies, ask your supervisor, talk to Costuming personnel or check "The Disney Look" book.

## **ON-STAGE PRESENCE**

No matter where you work or what your role is, anytime you are in a public area, you are "on stage." Your attitude and performance are direct reflections on the quality of our Walt Disney World show. It's those little things that you don't always think about that detract from our Guests' enjoyment—chewing gum, poor posture, talking with other Cast Members or frowning. Smoking and eating on stage are strictly prohibited. All of this adds up to one of the most important aspects of your role in our show: good stage presence.

## **SOLICITATIONS**

Solicitation, for any cause or organization, is prohibited during your working time or the working time of the Cast Member being solicited. Distribution of literature on Company property is prohibited during your working time and at any time in working areas. This restriction on organizational activity does not apply during breaks and lunch periods or other specified periods during the workday when you are properly relieved of performing your work duties. Non-Cast Members are not permitted to solicit or distribute literature anywhere on Company property.

It is the policy of the Company that solicitation for United Way will be permitted on an annual basis.

## CONFLICTS OF INTEREST

Our Company is known and recognized for the quality of everything it does. We set the standards by which others measure their performance. Not only is this true in connection with the products and services we offer to the public, but also our ethical standards in dealing with others.

Unless approved by management, you or members of your family shall not own a financial interest in any business organization that does or seeks to do business with the Company or is a competitor of the Company; nor can you conduct business on behalf of the Company with members of your family or with any significant association. It is contrary to Company policy for a Cast Member to serve as an employee, director, partner or consultant to any business organization that does business with the Company. Any potential conflict of this nature shall be fully disclosed in writing to the Company's Management Audit Department, and specific prior approval must be obtained before entering into such a relationship.

It is also contrary to Company policy for a Cast Member to compete with the Company or render services for a competitor of the Company.

You cannot engage in any type of self-employment or employment by another to an extent that such involvement interferes with the performance of your services to the Company.

## UNSOLICITED IDEAS

An "unsolicited idea" refers to a proposed creative concept or idea sent, given to or referred to someone in the Company without prior request. We, as a Company, do not accept unsolicited ideas, nor are we free to solicit them, except for departments or Cast Members with special authorization. If you receive or are asked any questions about an unsolicited idea, you must refer the individual to the Legal Department.

An unsolicited idea can be anything creative—an idea for a new Theme Park, a concept

for a product or merchandise line, or a proposal for a movie, script, show, ride, attraction, or literary work. An unsolicited idea is not like an operational suggestion, such as a suggestion box idea about improving the efficiency of our operation, service, equipment, or the like. Unsolicited ideas may come in a variety of formats: letters, sketches, models, products, or in spoken form.

If you have any questions about the policy, call the Legal Department.

## **TIPS AND GIFTS**

Only Cast Members in tipped job classifications may accept tips, but they may not solicit tips or gratuities in any way.

Any gift given to or left for a Cast Member by a Guest must be turned over to his or her supervisor before the end of his or her regularly scheduled shift. Management reserves the right to determine proper disposal of the gift.

If you have any questions about tips or gifts, see your supervisor.

## **COMPANY PROPERTY**

Cast Members who are issued Company property, such as tools, clothing and equipment, are responsible for keeping that property in good condition at all times. The Company has the right to inspect tool boxes and other Company property at any time.

When Company property issued to you becomes damaged or worn, report it immediately to your supervisor.

Use of Company equipment, clothing and tools in situations other than described above must be approved in writing in advance by the appropriate business unit vice president. If you have any questions about this policy, check with your supervisor.

## **SUBSTANCE ABUSE**

Our Company is committed to maintaining a safe and healthy workplace free from the influence of alcohol or drugs. Therefore, the Company will comply with all applicable state and federal legislation pertaining to the establishment and maintenance of a drug-free workplace.

Compliance with the Company's Substance Abuse Policy is a condition of employment. Failure or refusal of a Cast Member to comply with all provisions of this policy will be grounds for disciplinary action, not excluding termination.

## **EMPLOYEE ASSISTANCE PROGRAM**

Our Company has always been interested in the health and welfare of all Cast Members. In conjunction with this concern, the Company offers an Employee Assistance Program, which is administered by Florida Psychiatric Associates (FPA). The Disney EAP is confidential and is designed to assist Cast Members (and their covered dependents) in finding help for mental, emotional, drug/alcohol, family and other personal problems.

For additional information, call Florida Psychiatric Associates at (407) 647-1781 or 1 (800) 447-3938.

## **CAST MEMBER COMPLAINTS**

In a large organization like ours, it is possible that you will have some problems or complaints. You are encouraged to express your feelings.

Any complaint should be given to your immediate supervisor within seven days of the occurrence or after you have had reasonable opportunity to become aware of the occurrence, whichever is later. Your supervisor will reply within seven days. Any Cast Member who needs further investigation into a complaint should contact an Employee Relations representative. If you feel you have not received a satisfactory

answer, then within seven days you may submit your complaint in writing to your division head. It will be his or her responsibility to remedy the situation or give you a written answer or solution.

If you are still not satisfied, you may present your written complaint to an Employee Relations manager, who will provide an answer within seven days.

If you are still not satisfied, you may request the Director of Employee Relations to arrange a review of your complaint before a special committee of Company executives.

Cast Members covered by a collective bargaining agreement may have a different procedure for submitting grievances. Please check with your supervisor for specifics.

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## REASONS FOR DISMISSAL

The Company may discharge a Cast Member for any reason it believes appropriate. The following, however, are examples of expressly forbidden conduct which you cannot do, even for the first time, and which may lead to disciplinary action, not excluding termination:

- Our Guests may not always be right, but they will always be our Guests. You may never insult, argue with, be discourteous to, or use profane language in the presence of our Guests.
- Fighting at the Walt Disney World Resort, regardless of who started it, may result in termination of the parties involved.
- Falsification of any documents or records, such as medical forms, payroll records, or employment applications, may lead to dismissal.
- Personally using, being in possession of, or being under the influence of any controlled substance, intoxicants, drugs, or hallucinatory agents on Company property, or reporting to work under such conditions, may result in dismissal.

The Walt Disney World Resort, as a responsible vendor of alcoholic beverages, wishes to advise all Cast Members that Florida law prohibits the purchase, possession and consumption of alcoholic beverages by persons under the age of 21 years, as outlined in the form titled "Mandatory Requirements for Sale and Service of Alcoholic Beverages by Employees." Further, it is unlawful for a person of legal drinking age to purchase for or provide alcoholic beverages to a person under the age of 21 years. Therefore, any Cast Member who violates this law on our property at any time commits a serious breach of Company policy and will be subject to termination.

- Conviction of, plea of no contest to, or plea of guilty to, or acceptance of any pre-trial diversion in lieu of charge of any morals charge, felony or misdemeanor other than minor traffic offenses, may result in termination.
- Violations of operating rules and procedures which could result in bodily injury to Guests or Cast Members, or damage to Company property, may result in your termination.
- Gambling or sleeping while on duty are not allowed.
- Willful insubordination may result in dismissal.
- Dishonesty or misconduct that is detrimental to the Company, or a Cast Member's conduct outside of work while on Company property that proves to be a serious infraction, may result in termination.
- Continued violation of the Walt Disney World Appearance Policy may result in dismissal.
- Excessive tardiness or absenteeism, three days of unreported absence, or failure to return to work from a leave or vacation may result in termination.
- Violation of the Walt Disney World Substance Abuse Policy may result in dismissal.



- Removal, theft or unauthorized use of Company services and property, including that of Guests and fellow Cast Members, may result in termination.

Please remember that whether you are at work, on your way to or from work, or at the Walt Disney World Resort as a Guest, you are still a Cast Member and should conduct yourself accordingly. Any violation of Company policy on or off property at any time may result in disciplinary action, not excluding termination.

## CAST BENEFITS AND SERVICES

Every role at the Walt Disney World Resort is important, whether you are on stage or backstage. If you don't report for your shift, another Cast Member will probably have to "stand in" until you return. As in any business, certain situations occasionally arise which might cause you to miss your curtain call once in a while.

### SICK LEAVE

All full-time, hourly Cast Members begin accruing sick leave hours the day they begin work. Your sick leave time is based on the number of hours that you work from your hire date to the end of the calendar year, and for each successive calendar year thereafter.

The sick leave hours earned in the first calendar year of your employment may not be used until after nine months of continuous service has elapsed, and in no event prior to the beginning of the next calendar year.

During your leave you may be required to make certain contributions to continue your Signature benefits and other payroll obligations.

## LEAVES OF ABSENCE

A request for a leave of absence must be made through your supervisor. The following are types of leaves:

**Medical Leave**—If your leave is for personal illness or injury and extends beyond five working days, it is your responsibility to regularly inform your supervisor of your progress and when you expect to return to work. Failure to keep your supervisor aware of your medical condition or failure to return to work after being released (by your personal physician) may result in your termination.

If you are pregnant, you must present to First Aid a written statement from your personal physician, verifying your pregnancy and the approximate date of delivery. The note should also indicate whether it is allowable for you to continue to work and the date that your physician certifies you are unable to work. On your normal monthly visit to the physician during your pregnancy, you should obtain a written statement from your doctor if there is any change in your condition. When your leave has ended, you must bring your personal physician's statement to First Aid and secure a "Release to Work" form before reporting back to your work location.

**Personal Leave**—A leave may be granted to you if you have a compelling reason. Normally, this leave may not exceed thirty calendar days and is subject to the approval of your management.

**Funeral Leave**—Full-time Cast Members who suffer a death in their immediate family will be granted time off with pay up to five days to travel and attend the funeral.

**Military Leave**—Cast Members who are called for military duty or training will be granted a Military Leave of Absence.

Leaves of absence shall be administered in accordance with the requirements of the Family and Medical Leave Act of 1993.

## HOLIDAYS

The Company recognizes nine paid holidays. Your supervisor will let you know which holidays apply to you. Most full-time Cast Members are eligible for holiday pay after thirty days of continuous service, provided they work their regularly scheduled shift prior to and immediately following the holiday.

## VACATION

Having time off is important to everybody. All full-time Cast Members begin accruing vacation hours the day they begin their job here. Your vacation time is based on the number of hours you work from your hire date to the end of the calendar year and for each successive calendar year thereafter.

Your available vacation balance is shown on your paycheck. You cannot work your vacation leave and receive pay in lieu of taking the time off. Talk with your supervisor about any questions you might have concerning your vacation.

## GROUP INSURANCE

All full-time Cast Members are eligible to participate in Signature, our flexible benefits program. Signature provides an opportunity to make choices in Medical, Dental, Vision, Life Insurance, Accidental Death and Dismemberment, Long-Term Disability, Dependent Life Insurance, and Dependent Daycare Reimbursement Accounts. New choices are made for each calendar year and generally cannot be changed during that calendar year. The Company provides you with benefit dollars based on statused pay rate and family size, with which you purchase basic medical, dental and life insurance for yourself and your dependents. Additional coverage is available at a group rate. You will be informed of your benefit dollar amount within 45-60 days of your employment with the Company.

Group Insurance maintains a Preferred Provider Hospital and Physician Network. For

more information about your coverage, your exact eligibility date and premiums, please check with the Group Insurance Office. You may also pick up an information booklet from Group Insurance.

## **AUTO AND HOME INSURANCE**

**VISTA INSURANCE SERVICES, INC.** A subsidiary of The Walt Disney Company, Vista Insurance Services, Inc., sells all lines of insurance. The services of the agency are available to all Cast Members, regardless of employment status. However, a special payroll deduction program is available to eligible full-time Cast Members for automobile, motorcycle, home, apartment, condominium, boat or mobile home coverage with no down-payment.

If you have an insurance policy through Vista Insurance Services, Inc., you need to notify them of any changes in your address, in addition to notifying your department and your division Personnel Office.

## **JURY DUTY**

If, as a full-time Cast Member, you are called upon to serve on a jury, the Company provides a reimbursement formula that will protect your income while you are on jury service. Cast Members are limited to twenty days of jury service per calendar year.

Please notify your supervisor as soon as you are summoned for jury service so that you can be informed of any scheduling requirements, and pay procedures and limitations. At the end of the day's jury service you are required to return to work if more than four hours of your work shift remain.

## **PENSION PLAN**

Eligible Cast Members may participate in the Pension Plan after one year of service.

Details about the pension plan may be obtained from Personnel Services.

## **MAIN GATE PASS**

There will be times when you would like to bring your family or special friends to the Magic Kingdom Park, Epcot '94 or the Disney-MGM Studios Theme Park as your guests. After you have been working for ninety days as a full-time or part-time Cast Member, you will receive your Main Gate Pass, which is valid until the end of the calendar year. Your pass entitles you and your family or up to three guests to complimentary admission to the Magic Kingdom Park, Epcot '94 and the Disney-MGM Studios Theme Park. Your Pass must be presented with your Walt Disney World ID at the Main Gate.



Please keep in mind that with your Main Gate Pass you may admit your immediate family members to the Magic Kingdom Park, Epcot '94 and the Disney-MGM Studios Theme Park without accompanying them into the Parks. You must accompany non-family members in the Parks during their visit and may not sign in anyone during your work shift if you are in costume. If you have any questions about who is considered a family member under this policy, please ask your supervisor. In addition, periodically the Company will distribute complimentary admission tickets to give you additional visits to our Parks.

When you visit Guest areas, you must enter through Guest entrances, using your ID card or Main Gate Pass.

Misuse of your Main Gate Pass, including accepting money from individuals for favors rendered in exchange for using the pass to gain entrance into the Parks, may result in the loss of the privilege, as well as disciplinary action, not excluding termination.

## **CAST MEMBER DISCOUNTS**

The Company wants to express its appreciation for your efforts by extending to you certain discount privileges. By showing your Walt Disney World ID card at the time of purchase, you will receive discounts on most merchandise items. Always present your ID to the sales host or hostess prior to your purchase so that your discount will be included in the transaction.

Discounts are available at the hairstyling salons, golf courses and many of the shops in the Disney Village Marketplace. Certain merchandise items, admission media and miscellaneous Guest services are subject to various discounts. Food and beverage or liquor items are not normally discounted. The amount of discount is subject to change without notice at the discretion of the Company. Discounts for non-family members are not permitted. All Cast Member purchases must be made while the Cast Member making the purchase is either on break, on lunch or "off the clock."

Sales receipts for items purchased should be kept for verification purposes when leaving the property. Purchases for any person not eligible for a discount or purchases for other Cast Members are not permitted. Any improper use of these discount privileges or not having proper receipts may result in disciplinary action, not excluding termination.

## **CREDIT UNION**

Vista Federal Credit Union, a federally chartered credit union, is another beneficial service offered to you, with locations at Team Disney, Disney University, Epcot Cast Services, Westwood Center and Disney-MGM Studios Cast Services.

Vista Federal Credit Union offers a variety of services:

Savings accounts	Automatic Teller Machine (ATM) access
Free checking	Certificates of Deposit (CDs)
Low-cost loans	Individual Retirement Accounts (IRAs)
Visa credit cards	Money Market Accounts
First and second mortgages	VAL—24-hour telephone access
Home Equity Lines of Credit (HELOCs)	Direct Deposit* and Payroll Deduction

\*AVAILABLE AFTER 3 MONTHS OF SERVICE

ATMs are located at Team Disney, Fantasyland Cash Control, Disney-MGM Studios Cast Services, Westwood Center Tower, Disney Reservation Center, Vista Way Apartments and Disney's Grand Floridian Beach Resort Cast Parking Lot.

Membership in the Credit Union is offered to full-time and part-time Cast Members and members of their immediate families.

## STOCK PURCHASE PLAN

Cast Members who desire to do so can purchase common stock in The Walt Disney Company through regular payroll deductions. The weekly deductions can range from 1% to 10%.

The Stock Purchase Plan is available to all full-time and part-time Cast Members. Additional information may be picked up from the Personnel Services Office in the Casting Center.

## DISNEY VOLUNTEARS

The Disney VoluntEars program offers community volunteer opportunities for Cast Members. Watch *Eyes & Ears* for information on events or call the Disney VoluntEars Office, part of Community Relations.

# DISNEY UNIVERSITY

Now that you are a member of our Cast, you and your family may take advantage of a wide variety of programs, publications, services and activities offered by Disney University. Disney University is responsible for ensuring that our Company's traditions are carried on through Cast Member education, motivation, recognition and communication.

**CAST ACTIVITIES** Cast Activities provides a supportive environment for Cast Members through a variety of recognition programs, special activities, recreational opportunities and many other services. Cast Activities operates several Company D stores, offering special merchandise exclusively for Cast Members. Stop by a Company D or watch *Eyes & Ears* for details about these Cast Activities programs and services:

- Cast Activities Support Team (C.A.S.T.)
- Canoe Races of the World
- Cast Choir
- Cast Holiday Celebration
- Cast Premieres of Disney films
- Discounted tickets
- Distinguished Service Awards Banquet
- Donald's Deals discount book
- Goofy's Studio Mystery
- Income tax forms and tax assistance
- Little Lake Bryan recreation park
- Notary service
- Perfect Attendance
- Photo processing
- Service Pins
- Sports
- Third-Shift Breakfast
- Voter registration
- Walt Disney World United Way Campaign



**CAST COMMUNICATIONS** Cast Communications provides Cast Members with information about the Company through:

*Eyes & Ears*—A newsletter communicating news about the Company, recognition of Cast Members, information on discounts and special services, and free classified ads

*Flash 4500*, *Fliers* and *Electronic Mail*—Bulletins announcing late-breaking news

**Training and Informational Material**—Handbooks such as “Welcome To Walt Disney World” and “The Disney Look,” the Cast Atlas, brochures and videos that support Cast Members in their roles

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## **CAST TRAINING AND DEVELOPMENT**

Cast Training and Development provides programs and resources to help Cast Members strengthen work-related skills and achieve personal growth. Beginning with Traditions I, Cast Training and Development strengthens and preserves the Disney philosophy through its programs.

Ongoing classes are available for all Cast Members for skills needed in their roles. In addition, a variety of credit and non-credit courses through local schools and universities allows Cast Members personal and professional development beyond their work experience.

**DISNEY UNIVERSITY LEARNING CENTERS** Disney University Learning Centers are business and office skills training centers that combine individualized instruction, self-paced study, and college credit courses that you take in your off-work hours. The North Campus is located in the Disney University. The South Campus is part of the Disney University Career Training Center, which includes Computer Training. Twenty-five instructor-led classes allow Cast Members to become proficient in the fundamentals of computer technology.

**CERTIFIED PROFESSIONAL SECRETARY** Cast Training and Development coordinates the Certified Professional Secretary (CPS) program for the Company. The CPS rating, an international standard of secretarial proficiency, is awarded to secretaries who meet certain educational and work experience requirements and pass a two-day exam. Group classes and self-paced study for CPS are both available.

## **DISNEY UNIVERSITY SEMINARS**

Disney University Seminars offers many programs for Guests. Designed for different audiences, programs range in length from an hour and a half to three-and-a-half days. Programs include seminars for executives and managers in all aspects of business, called "The Disney Approach Business & Management Programs." Disney Educator Programs are designed for teachers and administrators seeking professional development and/or graduate credit. Youth programs give younger Guests a unique perspective on the art, entertainment, and environment at Walt Disney World Resort. Seminars called Convention and Group Programs have been designed exclusively for conventions and other groups.

## **THE WALT DISNEY COMPANY FOUNDATION SCHOLARSHIPS**

Each year, The Walt Disney Company Foundation awards college scholarships to Cast Members' children in the hopes of helping them achieve their educational goals at a four-year college or university of their choice.

To qualify your child for a scholarship, you must have completed one year of continuous service as a full-time Cast Member. Recipients are selected on the basis of comparative test results, detailed scholastic and other information obtained from a testing service, as

well as citizenship, leadership, achievement, and college and career potential. Stop by Cast Activities Company D at Disney University for further information.

## EDUCATIONAL REIMBURSEMENT PLAN

After you have completed six months of continuous service as a full-time Cast Member, you may apply for reimbursement for specific classes that are directly related to the work you perform in your role. Applications are available at your Human Resource Development Office.

If you are seeking reimbursement, please check with your Human Resource Development office before you sign up for a class.

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## IT'S TIME FOR THE SHOW

Well, you've made it this far. Now you are about to begin your role in our Walt Disney World show. Just remember that as a member of the Cast, you'll be a "people specialist."

Every job here, whether on stage or backstage, is a special job that fits together with our other roles to create the very best show for our Guests.

And now you are part of that team we call our Cast. Your attitude and enthusiasm will affect your audience, determining whether they have a good day and see a good show, or have a bad day and see a bad show.

Walt Disney once said, "You can dream, create, design and build the most wonderful place in the world, but it takes people to make the dream a reality." Welcome to the Walt Disney World family; you're now one of those people who will make this dream come true.

# "ENVIRONMENTALITY"

NEARLY THIRTY YEARS AGO, WALT DISNEY SPOKE OF THE NEED TO BE ENVIRONMENTALLY RESPONSIBLE THROUGH THE CONSERVATION OF NATURAL RESOURCES. AS THE WALT DISNEY COMPANY HAS GROWN, IT HAS FOLLOWED HIS PHILOSOPHY BY EVALUATING THE ENVIRONMENTAL IMPACT OF OUR OPERATIONS AND EVERY NEW AND EXISTING PROJECT.

OUR CORPORATE ENVIRONMENTAL POLICY IS A DECLARATION OF OUR COMMITMENT TO KEEPING OUR WORLD "CLEAN AND GREEN." THE POLICY SETS CONSISTENT, CONSCIENTIOUS GUIDELINES FOR ALL OF OUR BUSINESS AND OPERATIONS ACTIVITIES.

OUR COMPANY'S "ENVIRONMENTALITY" PROGRAM REMINDS ALL CAST MEMBERS TO "REDUCE, REUSE AND RECYCLE" AT WORK AND AT HOME. WHEN YOU PARTICIPATE IN PAPER AND ALUMINUM CAN RECYCLING, WATER AND ENERGY CONSERVATION, AND CARPOOLING, YOU ARE DOING YOUR PART TO PRESERVE THE ENVIRONMENT.

NEW PROGRAMS AND ACTIVITIES  
ARE BEING DEVELOPED TO ENCOURAGE AND RECOGNIZE CAST MEMBERS  
FOR THINKING AND ACTING "ENVIRONMENTALLY."

AS JIMINY CRICKET SAYS,  
"REMEMBER, EVERY LITTLE BIT MAKES A BIG DIFFERENCE."

IF YOU HAVE AN ENVIRONMENTAL QUESTION OR CONCERN, OR A SUGGESTION ABOUT HOW THE COMPANY CAN ENHANCE ITS COMMITMENT TO THE ENVIRONMENT, CALL THE ENVIRONMENTAL HOT LINE AT 827-2756.

THIS HANDBOOK IS PRINTED ON 100% RECYCLED PAPER.